AUDIENCE RESEARCH INSTITUTE

REPORT 142

HOW MANY PICTURES SHOULD A STAR MAKE EVERY YEAR?

On June 27, 1941 we reported that any star who makes fewer than three pictures a year is liable to do serious damage to his or her power-to-sell tickets. This finding was based upon a statistical analysis of our Continuing Audit of Marquee Values for the period May 1, 1940 to April 30, 1941.

We have just repeated the same analysis for the twelve months ending October 31, 1941. The results are strikingly similar.

Number of Pictures Appeared In	*Number of Players In The Category*	*Average Gain or Loss in Marquee Value*
		%
0	4	—22
1	17	—11
2	29	+1
3	23	+9
4	15	+7
5	6	+7

It is apparent that any star who limits his income tax by confining himself to only one picture a year runs a serious risk of losing his power to sell tickets.

Princeton, January 22, 1942

AUDIENCE RESEARCH INSTITUTE

REPORT XCII

HOW MANY PICTURES SHOULD A STAR MAKE EVERY YEAR?

Recent increases in the taxes levied upon high incomes have made it more difficult than ever to secure the services of the big ticket-selling stars.

There is a growing tendency for the major stars to limit themselves to one or two pictures per year.

A study just completed by Audience Research Institute proves that any star who limits himself in this way is likely to do serious injury to his marquee value.

Having measured the changing marquee value of more than a hundred personalities at regular intervals during the last twelve months, we are now in a position to report the relationship between the number of pictures appeared in and the resultant gain or loss in marquee value.

(1) The five stars who have not made a picture during the last year show an average *loss* in marquee value of 43 per cent. This means that they can sell 43 per cent fewer tickets than they could sell one year ago.

(2) The eighteen stars who have made only *one* picture during the last year show an average *loss* in marquee value of 17 per cent.

(3) The nineteen stars who have made only *two* pictures during the last year show an average *loss* in marquee value of 11 per cent.

(4) The twenty-six stars who have made *three* pictures during the last year show an average *gain* in marquee value of 9 per cent.

(5) The eleven stars who have made *four* pictures during the last year show an average *gain* in marquee value of 7 per cent.

(6) The seven stars who have made *five* pictures during the last year show an average *gain* in marquee value of 8 per cent.

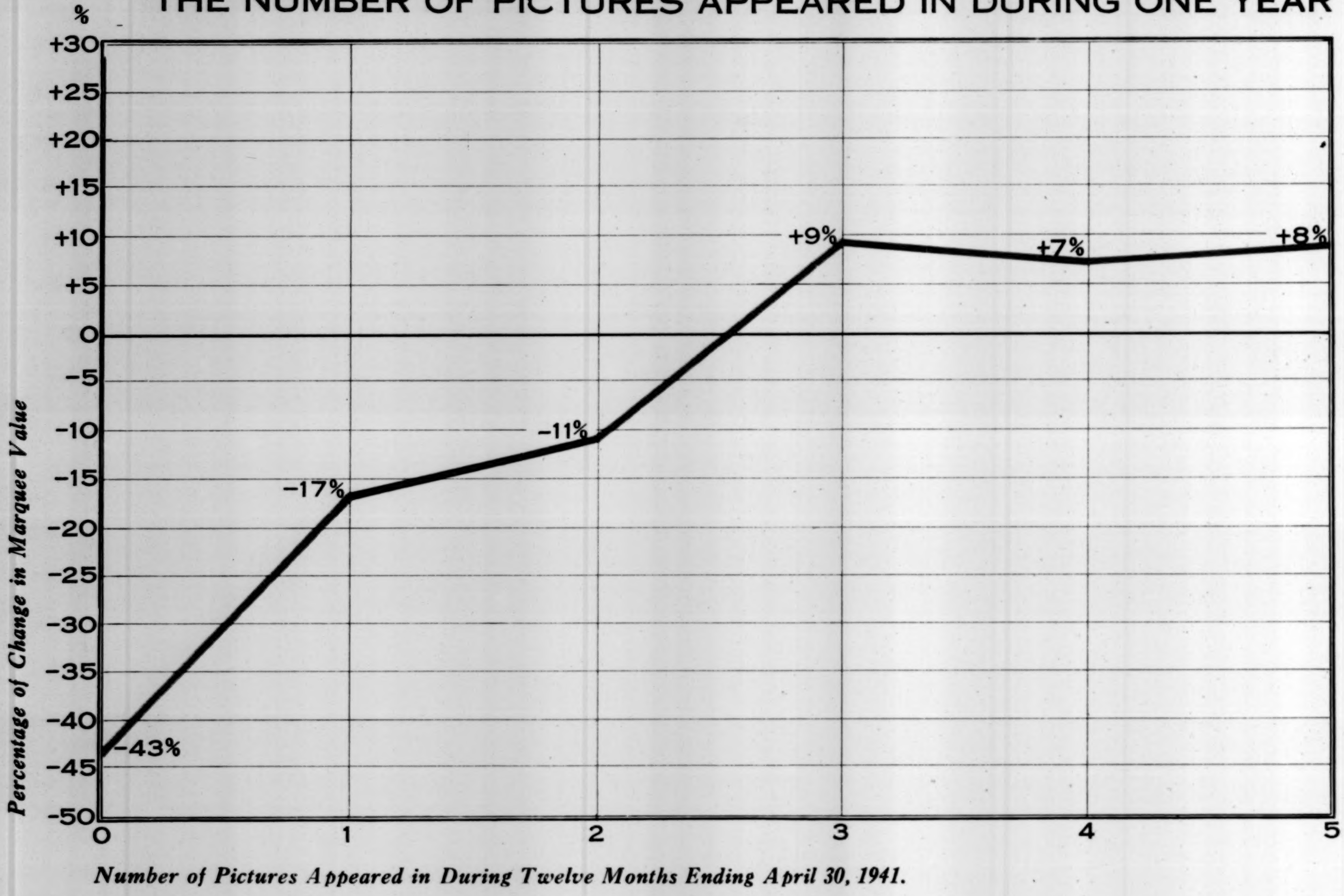
Number of Pictures Appeared In	*Number of Players In The Category*	*Average Gain or Loss in Marquee Value*
		%
0	5	—43
1	18	—17
2	19	—11
3	26	+9
4	11	+7
5	7	+8

These figures run substantially parallel for the 27 highest ranking stars, the 27 lowest ranking and the 27 medium ranking.

It is our hope that you will be able to use the results of this study to persuade Mr. Myron Selznick and the other agents to keep their clients busy in your studio—whatever it costs them in income tax.

Princeton, June 27, 1941.

AVERAGE CHANGE IN MARQUEE VALUE IN RELATION TO THE NUMBER OF PICTURES APPEARED IN DURING ONE YEAR



AUDIENCE RESEARCH INSTITUTE

REPORT XCIX

WHY STARS SHOULD MAKE MORE PICTURES

Four weeks ago we reported the average gains and losses of players who had made five pictures, four pictures, three pictures, two pictures, one picture and no picture during the year ending May 1, 1941.

These findings raised an important question: *Why is it* that the players who make fewer than three pictures tend to lose marquee value?

A study just completed by this Institute indicates that the answer to this question is *lack of circulation.*

Motion picture stars and their handlers seldom stop to ask themselves what proportion of the theatergoing public gets to see the pictures they make. It is too easy to assume that any picture which is a success at the box-office is seen by a majority of the customers. There could be no greater fallacy.

The fact is that, with the exception of GONE WITH THE WIND and two or three others, no picture released by Hollywood for several years past has been a "success." Even a picture which grosses $2,000,000 to the picture company is not seen by more than 50 per cent of the regular theatergoers, while a picture which grosses $750,000 is seen by only one theatergoer in five.

When Mr. Colman made only one picture in the year ending May 1, 1941, approximately 75 per cent of the regular customers had to go a whole year without seeing him on the screen. And absence does not make the heart of a ticket-buyer grow fonder.

The same blurred reasoning which exaggerates the circulation of a "successful" picture, is also inclined to assume that when a player works hard and makes five or six pictures in a year, then the customers get to see that player five or six times—and grow weary.

Even Mr. Zanuck as he emerges from the projection room after looking at Ameche's *nth* picture must sometimes ask himself whether the public is not getting sick of that face. He need not worry. Outside of the picture business only a tiny handful of the public see all Ameche's pictures.

All evidence points to *lack* of pictures as the greatest single danger to a personality's marquee value.

Selecting six personalities who made respectively one, two, three, four, five and six pictures during the last year, we took a series of polls to find out exactly *how often* these personalities had been seen by Mr. Average Citizen. Here are the results:

(1) JAMES STEWART had made six pictures. Out of every hundred regular theatergoers:

15 did not see any of these pictures
19 saw only one of them
22 saw two of them
23 saw three of them
14 saw four of them
6 saw five of them
only 1 saw all six

(2) HUMPHREY BOGART had made five pictures. Out of every hundred regular theatergoers:

23 did not see any of these pictures
28 saw only one of them
25 saw two of them
17 saw three of them
6 saw four of them
only 1 saw all five of them

(3) DON AMECHE had made four pictures. Out of every hundred regular theatergoers:

20 did not see any of these pictures
24 saw only one of them
25 saw two of them
19 saw three of them
only 12 saw all four of them

(4) GINGER ROGERS had made three pictures. Out of every hundred theatergoers:

23 did not see any of these pictures
38 saw only one of them
27 saw two of them
only 12 saw all three of them

(5) ROSALIND RUSSELL had only three pictures.
For every hundred regular theatergoers:

38 did not see any of these pictures
30 saw one of them
24 saw two of them
only 8 saw all three of them

(6) RONALD COLMAN had made only one picture.
For every hundred regular theatergoers:

25 saw this one picture
75 did not see it, and therefore did not get to see Mr. Colman at all during that year

These facts can be presented the other way round, in this table:

TWELVE MONTHS ENDING MAY 1, 1941

	% of theatergoers who did not see player at all	*% of theatergoers who saw player once*	*% twice*	*% three times*	*% four times*	*% five times*	*% six times*
JAMES STEWART	15	19	22	23	14	6	1
HUMPHREY BOGART	23	28	25	17	6	1	0
DON AMECHE	20	24	25	19	12	0	0
GINGER ROGERS	23	38	27	12	12	0	0
ROSALIND RUSSELL	38	30	24	8	0	0	0
RONALD COLMAN	75	25	0	0	0	0	0

Princeton, August 28, 1941 .

AUDIENCE RESEARCH INSTITUTE

REPORT LXXX

MARQUEE VALUE OF TEAMS

Those who are worried about the increasing difficulty of obtaining more than one marquee name even for the most important pictures can take comfort from the results of a study recently completed by Audience Research Institute.

We find that even in the case of such well-recognized teams as Cary Grant and Irene Dunne, the marquee value of two big names appearing together in one picture is not nearly as great as the sum of their individual marquee values when they appear alone.

In a nationwide survey conducted between May 15 and May 20, 1941 we measured the marquee value of ten pairs of stars. Comparison of the results obtained in this study with the marquee value of the individual personalities as measured in the April Audit reveals that in every case the two personalities can sell more tickets operating separately in two films than operating together in one.

The main reason is that there is always some degree of *overlapping* or *duplication* between the followers of any two stars, and in the case of recognized teams this overlapping is considerable.

	% Who Would Buy A Ticket
Spencer Tracy alone	52
Mickey Rooney alone	48
Tracy and Rooney together	53
Myrna Loy alone	29
William Powell alone	22
Loy and Powell together	45
Bing Crosby alone	30
Bob Hope alone	30
Crosby and Hope together	41
Cary Grant alone	33
Irene Dunne alone	22
Grant and Dunne together	35
James Cagney alone	26
Pat O'Brien alone	22
Cagney and O'Brien together	33
Ginger Rogers alone	40
Fred Astaire alone	13
Rogers and Astaire together	25

	%
Rosalind Russell alone	22
Melvyn Douglas alone	19
Russell and Douglas together	24
Vivien Leigh alone	27
Laurence Olivier alone	15
Leigh and Olivier together	22
Alice Faye alone	26
Don Ameche alone	18
Faye and Ameche together	20
Joan Blondell alone	9
Dick Powell alone	7
Blondell and Powell together	13

It appears that Spencer Tracy's followers include almost all Mickey Rooney's followers, so that adding Rooney to a picture which already has Tracy adds only one per cent to the number of theatergoers who will want to see that picture. In the light of this fact there would seem to be no direct justification for using Rooney *with* Tracy.

The addition of William Powell to a cast which already includes Myrna Loy adds 16 per cent to the number of persons who will want to see the picture—either because the duplication is less in this case, or because the addition of Powell carries with it implications of THIN MAN comedy which would not otherwise be present.

Likewise Bob Hope adds 10 per cent to a picture which already contains Bing Crosby, or vice versa. But even so you could sell more tickets by using these two actors separately.

Similarly Irene Dunne adds very little to Cary Grant, Pat O'Brien adds very little to James Cagney, Melvyn Douglas adds very little to Rosalind Russell and Dick Powell adds very little to Joan Blondell. It is perfectly understandable that there should be so much duplication between the followers of these personalities.

In some cases the addition of the lesser marquee name is found actually to *reduce* the marquee strength of the picture. Thus Ginger Rogers is considerably stronger than Rogers and Astaire; Alice Faye is stronger than Faye and Ameche; Vivien Leigh is stronger than Leigh and Olivier.

We will not comment on these facts except to say that they seem to constitute a powerful argument against the indiscriminate piling up of high-priced talent in one picture.

Princeton, May 28, 1941.

AUDIENCE RESEARCH INSTITUTE

REPORT LVIII

BOX OFFICE POISON

Every two months we measure the capacity of one hundred and fourteen players to sell tickets at the box office, but up to now we have not known much about *why* some players sell more tickets than others.

Recently, however, we have begun to delve into the factors which attract ticket buyers to movie stars. The whole problem is extremely complicated, and it may be many months before we are ready to report even our preliminary conclusions.

Meanwhile you may be interested to see the results of an experimental reconnaissance of another closely related problem—why people do *not* like certain stars.

In our Audit of Marquee Values we show respondents long lists of players and ask them which names would make them want to buy a ticket, etc. In the case of Edward Arnold, nine per cent say they would want to buy a ticket. We decided to study the 91 per cent who do *not* want to buy a ticket to see Mr. Arnold.

What is their attitude to him? Do they actually dislike him; would he keep them away from an otherwise attractive program? Or is their attitude one of indifference?

We wanted to find out exactly what percentage actively dislike not only Mr. Arnold but also his one hundred and thirteen fellow actors and actresses; which of these personalities exercise the negative power to keep people away from the box office, and in what degree. In other words we decided to investigate the facts behind Harry Brandt's famous advertisement.

Before reporting the results of this study, we must ask you to recognize the fundamental difference between active *dislike* and ordinary indifference. In general, we find that the average theatregoer is surprisingly tolerant and uncritical; most of his reactions are on the positive side of the wave-band—he likes a player a lot, or a little, or he is indifferent to him. Only very seldom does he actually *dislike* any player.

In our nationwide study we exposed the usual roster of players to a representative cross-section of theatregoers, asking this question: "I'd like you to look at every name and tell me if there are any players on that list whom you particularly dislike—whose presence in a movie would keep you from seeing it?"

Now here is the significant point. If you, sir, were invited to name the players who exercise the power to keep you away from the box office, you would find it easy to call out a very large number of players who are, in the Senate phase, "personally obnoxious" to you. The extraordinary thing is that the average theatregoer names *only five* on the whole list of one hundred and fourteen.

W. C. Fields is named more frequently than any other player, but even so only 22 per cent say that his name on the marquee would actually keep them away from the theatre.

The following table shows the percentage of theatregoers who actively dislike each player on our roster—the percentage who would be kept away from the picture by the presence of that player in the cast.

Rank		*% Who Say They Dislike The Player So Much That They Would Be Kept Away From Theatre* *%*
1	Fields, W. C.	22
2	Garbo, Greta	18
3	Lamour, Dorothy	14
4	Dietrich, Marlene	13
5	Eddy, Nelson	12
	Hepburn, Katharine	12
7	Benny, Jack	11
	Burns, Bob	11
	Temple, Shirley	11
10	Cagney, James	10
	Laughton, Charles	10
	Withers, Jane	10
13	Chaplin, Charles	9

Rank		*% Who Say They Dislike The Player So Much That They Would Be Kept Away From Theatre* %
14	Crawford, Joan	8
	Hope, Bob	8
	MacDonald, Jeanette	8
	Raft, George	8
18	Ameche, Don	7
	Boyer, Charles	7
	Henie, Sonja	7
	Howard, Leslie	7
	Lamarr, Hedy	7
	Welles, Orson	7
24	Crosby, Bing	6
	Davis, Bette	6
	Dix, Richard	6
	Powell, Dick	6
28	Astaire, Fred	5
	Beery, Wallace	5
	Benchley, Robert	5
	Faye, Alice	5
	Greene, Richard	5
	Muni, Paul	5
	Robinson, Edw. G.	5
	Taylor, Robert	5
36	Blondell, Joan	4
	Bogart, Humphrey	4
	Cooper, Jackie	4
	Donat, Robert	4
	Fairbanks, Douglas, Jr.	4
	Gable, Clark	4
	Garfield, John	4
	Marshall, Herbert	4
	McLaglen, Victor	4
	Montgomery, Robert	4
	Powell, Eleanor	4
	Power, Tyrone	4
	Rathbone, Basil	4
	Rooney, Mickey	4
	Stanwyck, Barbara	4
	Wayne, John	4

Rank		*% Who Say They Dislike The Player So Much That They Would Be Kept Away From Theatre* %
52	Arnold, Edward	3
	Baxter, Warner	3
	Colbert, Claudette	3
	Flynn, Errol	3
	Fonda, Henry	3
	Francis, Kay	3
	Goddard, Paulette	3
	Lombard, Carole	3
	Morris, Wayne	3
	O'Brien, Pat	3
	Powell, William	3
	Shearer, Norma	3
	Sheridan, Ann	3
	Shirley, Anne	3
	Tone, Franchot	3
67	Bennett, Joan	2
	Colman, Roland	2
	Darnell, Linda	2
	Dunne, Irene	2
	Garland, Judy	2
	Leigh, Vivien	2
	Lynn, Jeffrey	2
	March, Frederic	2
	Murphy, George	2
	Neagle, Anna	2
	Oberon, Merle	2
	Olivier, Laurence	2
	Rogers, Ginger	2
	Russell, Rosalind	2
	Southern, Ann	2
	Sullavan, Margaret	2
	Trevor, Claire	2
	Turner, Lana	2
	Young, Loretta	2
86	Aherne, Brian	1
	Arthur Jean	1
	Ayres, Lew	1
	Barrymore, Lionel	1
	Brent, George	1
	Carroll, Madeleine	1

Rank		*% Who Say They Dislike The Player So Much That They Would Be Kept Away From Theatre* %
86	Day, Laraine	1
	DeHavilland, Olivia	1
	Douglas, Melvyn	1
	Durbin, Deanna	1
	Garson, Greer	1
	Grant, Cary	1
	Loy, Myrna	1
	Lane, Priscilla	1
	MacMurray, Fred	1
	McCrea, Joel	1
	Niven, David	1
	O'Hara, Maureen	1
	Pidgeon, Walter	1
	Scott, Martha	1
	Scott, Randolph	1
	Stewart, James	1
	Tracy, Spencer	1
	Young, Robert	1
110	Cooper, Gary	0.5
	Fontaine, Joan	0.5
	Milland, Ray	0.5
	O'Sullivan, Maureen	0.5
	Stone, Lewis	0.5

It might reasonably be expected that the "dislike" ranking would be an exact reverse of the "would buy" ranking. This is not the case. For example, Bette Davis, who ranked fourth in "would buy" in the November Audit, ranks as high as twenty-fourth in "dislike".

Or you might reasonably expect that the most popular players would also receive the most "dislike" votes, on account of their greater circulation. But neither is this the case. For example, Gary Cooper is ranked eighth in "would buy" and one hundred and tenth in "dislike".

In other words there is no relationship, direct or indirect, between liking and disliking, between positive and negative marque value.

The causes of dislike are often buried deep in the subconscious and it will take a battery of psycho-analysts to find out precisely *why* some motion picture players are disliked. You will notice, however, that the players with the high "dislike" vote tend to fall into well defined groups: comedians, professional lovers, superior persons, foreign females, child actors, singers, tough guys and mugging hams.

Five among the first twenty in dislike are comedians: W. C. Fields, Bob Burns, Jack Benny, Charlie Chaplin and Bob Hope. Their dislike vote comes mostly from females.

Professional lovers, both male and female, tend to earn the dislike of their own sex: Lamour keeps no less than 19 per cent of her fellow women away from the theatre, and Nelson Eddy is anathema to 17 per cent of male theatregoers. Boyer is actively disliked by 13 per cent of male theatregoers.

The American public is quick to resent any suggestion of superiority in a player's manner. Time without number our interviewers have received complaints about this and that movie star being high hat, condescending, conceited, aloof, stuck-up, snobbish, etc. It is probably this factor which makes 16 per cent of all female theatregoers actively dislike Katharine Hepburn.

Some of the child stars receive a considerable dislike vote: Shirley Temple, Jane Withers, Mickey Rooney.

Singers Nelson Eddy, Jeanette MacDonald and Bing Crosby rank high in dislike votes. Perhaps Don Ameche belongs in this same group.

Tough guys Cagney and Raft are disliked by 13 per cent and 10 per cent of female theatregoers respectively.

It is interesting to study the personalities who are more or less free from "dislike". Gary Cooper, the ultra-wholesome American, stands at the bottom of the list as the least disliked of all. Other players who seem to be almost universally congenial are Ray Milland, Lewis Stone, Joan Fontaine, Maureen O'Sullivan—all amiable, unassuming, native American types.

Princeton, March 13, 1941.

AUDIENCE RESEARCH INSTITUTE

REPORT LII

DEMAND FOR STARS UNDER 25

We have written elsewhere about the importance of *self-identification* as a factor underlying the contours of marquee value. It is almost certainly this factor which makes a large proportion of stars most popular with their own age and their own sex.

For example, Mickey Rooney and Jackie Cooper have their greatest following among boys. Deanna Durbin, Jane Withers and Judy Garland are most popular among girls in their own age group. Muni is strongest with men over thirty-one, as are also Lionel Barrymore, William Powell and Edward Arnold. May Robson is particularly popular with elderly females.

Now here is a curious fact: while 52 per cent of all attendance is by persons under twenty-five years of age, only 2.1 per cent of "A" actors and 21.3 per cent of "A" actresses are under twenty-five.*

This suggests that the cardinal factor underlying the popularity of Rooney, Durbin, Garland and Cooper has been their youth. It suggests further that there are not nearly enough adolescent stars to satisfy the demand. Perhaps it would be good business for RKO to concentrate on building up one or more personalities in this age group.

Here is a much richer market potential than exists in the age group of most new players being groomed by Hollywood today.

George Gallup

Princeton, February 24, 1941.

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*According to Dr. Leo C. Rosten, head of the Motion Picture Research Project, as reported in the December issue of THE SCREEN ACTOR.

AUDIENCE RESEARCH INSTITUTE

REPORT LXXVIII

DARK HORSES II

In March 1937 we selected these fourteen personalities as being the most promising investments for 1940:

- Charles Boyer
- Madeleine Carroll
- Melvyn Douglas
- Deanna Durbin
- Alice Faye
- Henry Fonda
- Olivia De Havilland
- Rochelle Hudson
- Merle Oberon
- Tyrone Power
- Luise Rainer
- Randolph Scott
- Ann Sothern
- James Stewart

In August 1940 we selected the following as the most promising dark horses for 1943:

1. Jeffrey Lynn
2. Joan Fontaine
3. Linda Darnell
4. Gloria Jean
5. Lana Turner
6. George Murphy
7. Anna Neagle
8. Ingrid Bergman
9. Maureen O'Hara
10. Ronald Reagan

At that time we wrote that "subsequent polls would detect any signs of slipping and would also uncover any new promise."

We have just completed (April 24, 1941) another study of dark horses, and on the basis of the results obtained, we nominate the following as showing the greatest promise of becoming big marquee names before 1944:

1. Stirling Hayden
2. Ruth Hussey
3. Laraine Day
4. Ronald Reagan
5. Ingrid Bergman
6. Eddie Albert
7. Robert Preston
8. Geraldine Fitzgerald
9. Gloria Jean
10. John Payne
11. Bobs Watson
12. James Craig

The following forty-five personalities were also included in the study but failed to show:

Arnaz, Desi
Ball, Lucille
Bari, Lynn
Brooks, Phyllis
Bryan, Jane
Carroll, Joan
Carroll, John
Drew, Ellen
Ebsen, Buddy
Ellison, James
Field, Betty
Field, Virginia
Gilmore, Virginia
Granville, Bonita
Grey, Nan
Hall, Jon
Holden, William
Holt, Tim
Howard, John
Joyce, Brenda
Kelly, Nancy
Knowles, Patric
Lake, Veronica
Landis, Carole
Lewis, Diana
Louise, Anita
Lydon, Jimmy
Marshall, Brenda
Martin, Mary
Massey, Ilona
Mature, Victor
McPhail, Douglas
Miller, Ann
O'Brien, Edmond
O'Keefe, Dennis
Parker, Jean
Reed, Philip
Rice, Florence
Taylor, Kent
Weaver, Marjorie
Weidler, Virginia
Whelan, Arleen
Woods, Donald
Wyatt, Jane
Wyman, Jane

It must be emphasized that the results of this study do not represent the *present* marquee values of these fifty-seven personalities, but rather a prediction of their marquee values three years from today.

In order to arrive at our estimate of *future* marquee values, we measure the *intensity* of each personality's following. This procedure reveals that some of the personalities who rank high today are unlikely to maintain their position, while certain other personalities, whose identity is known to only a few theatergoers today, are likely to climb to the top.

For example, Stirling Hayden ranks only seventh today, but we predict that before 1944 he will rank higher than all the personalities on this roster.

Our study revealed that one Dark Horse, who was not included in the roster supplied to us by RKO, shows considerable promise of becoming a marquee name: CAROLYN LEE.

It would be idle to suppose that these predictions will turn out to be infallibly correct in every case. Just as Luise Rainer and Rochelle Hudson have failed to achieve the success which was predicted for them in April 1937, so it is inevitable that some of this year's leading Dark Horses will fall by the wayside. Subsequent polls will detect any signs of slipping, and will also uncover any new promise among Dark Horses who have not yet distinguished themselves.

Princeton, May 28, 1941.

AUDIENCE RESEARCH INSTITUTE

REPORT LXII

RKO STOCK & CONTRACT PLAYERS

We have just completed an experimental study designed to measure the reaction of theatre audiences to fourteen of your stock and contract players.

The procedure was to expose their photographs, without names, to a representative cross-section of theatregoers and to ask this question: "Here are photographs of eight men who may be future movie stars. Which one of them would you yourself want to see in the movies?"

We must emphasize that the results of this study do not in any way constitute a definitive prediction as to the future success of these fourteen players. Obviously there are too many other factors involved.

Their acting ability, their dancing, their voices do not show in their faces; their foreign accents do not show in their faces; the power of their talent agencies does not show in their faces; the breaks they will receive does not show in their faces.

But in so far as you can judge a personality from his or her face, just so far is this study a significant index of future popularity.

	"Most Want to See in the Movies" %
Desi Arnaz	23
Alberto Vila	18
Edmund O'Brien	12
Jack Briggs	12
Buddy Ebsen	11
Charles Quigley	10
Kent Taylor	9
Lee Bonnell	5

On the basis of these results, Desi Arnaz and Alberto Vila look the most promising, but our respondents had no means of knowing that these two actors are Latins with Latin accents. If we are not very much mistaken, their votes should be considerably discounted on this account. All we have discovered about marquee values would indicate that a foreign accent is a grievous handicap to any actor—it obstructs the normal processes of self-identification. That does not mean, of course, that an actor with a foreign accent *cannot* become a big marquee name; Charles Boyer overcame the handicap.

Unfortunately a substantial number of persons recognized the pictures of Desi Arnaz, and a few also recognized Kent Taylor and Buddy Ebsen. It is probable that the vote of these three players was thus somewhat inflated. None of the other actors were recognized, and none of the actresses.

Of the six American actors Edmund O'Brien and Jack Briggs emerge in first place, but only three percentage points separate O'Brien, Briggs, Ebsen, Quigley and Taylor. Lee Bonnell is the only one who, on the basis of his appearance, is significantly behind the rest of the field.

We wanted to make sure that our vote was not being unduly influenced by the factor of *beauty*. In a field led by Mickey Rooney and Spencer Tracy, it is obvious that good-looks are not the cardinal factor.

We therefore conducted a second survey, asking respondents which one of the eight actors they considered "most handsome". Results were as follows:

	"Most Handsome" %
Desi Arnaz	22
Alberto Vila	20
Lee Bonnell	17
Jack Briggs	13
Charles Quigley	12
Kent Taylor	8
Edmund O'Brien	7
Buddy Ebsen	1

It is significant that Lee Bonnell, who emerged *last* in the first survey, should be voted the most handsome of the six American actors. In other words, the public thinks Bonnell is good looking but does not like him so much. With Edmund O'Brien and Buddy Ebsen the reverse is true.

Here are the sex-age breakdowns on "most want to see". They provide a future demonstration of the fact that theatregoers tend to prefer the personalities who come closest to their own age:

Most Want to See

	Ages 12-17 %	*18-30* %	*31-up* %	*Male* %	*Female* %	*Total* %
Desi Arnaz	42	20	11	25	20	23
Alberto Vila	8	16	28	17	18	18
Edmund O'Brien	4	14	13	15	9	12
Jack Briggs	10	14	13	7	18	12
Buddy Ebsen	6	14	9	15	7	11
Charles Quigley	10	9	14	10	11	10
Kent Taylor	10	9	8	7	10	9
Lee Bonnell	10	4	4	4	7	5

Now we come to the six actresses:

Most Want to See

	Ages 12-17 %	*18-30* %	*31-up* %	*Male* %	*Female* %	*Total* %
Dorothy Comingore	39	30	31	32	33	32
Ruth Warrick	21	27	25	20	31	25
Susan Fox	22	15	8	17	13	15
Signe Hasso	9	12	11	15	6	11
Vera Haal	7	11	10	11	8	10
Michele Morgan	2	5	15	5	9	7

In the case of the actresses the two leaders, Comingore and Warrick, do not suffer from the unseen handicap of a foreign accent. There seems to be no room for doubt that, on the basis of appearance, these two ladies are way out ahead.

It is significant that the three actresses who emerge at the bottom of the list are all three foreigners Michele Morgan shows the most ominous signs of weakness, with her acceptance greatest among theatregoers over thirty years of age, and almost nil among the younger theatregoers.

On the basis of this experimental study we would nominate Dorothy Comingore, Ruth Warrick, Edmund O'Brien and Jack Briggs as most likely to become big ticket-sellers.

Princeton, March 26, 1941.

TYPICAL COMMENTS

MICHELE MORGAN

"Like Garbo," "Like Dietrich," "sophisticated," "glamorous."

SUSAN FOX

"Exotic," "dreamy," "dopey," "sick," "love-sick," "sleepy looking," "bored," "glamorous."

DOROTHY COMINGORE

"Natural," "sweet," "cute," "simple," "unsophisticated," "typical American," "not glamorous."

RUTH WARRICK

"Real American girl," "Looks like an American type, I'm tired of foreigners."

SIGNE HASSO

Comments too varied to summarize.

VERA HAAL

Comments too varied to summarize.

KENT TAYLOR

"Like Melvyn Douglas," "comedy."

EDMUND O'BRIEN

"Not a sissy," "not pretty," "not a gigolo," "a MAN," "Clean cut," "masculine," "a good fellow."

LEE BONNELL

"Good looking," "a heart throb," "ornamental."

CHARLES QUIGLEY

"Serious," "Latin," "sensitive."

DESI ARNAZ

"Collegiate," "Young," "kid," "Latin type," "good looking."

BUDDY EBSEN

"Funny," "comical."

ALBERTO VILA

"Intelligent," "brains," "sensible,"

JACK BRIGGS

"Nice."

AUDIENCE RESEARCH INSTITUTE

REPORT 101

MORE ABOUT GLORIA SWANSON

The picture audience is not a standing army. It is a moving parade.

Gloria Swanson made her last picture in 1934. Since that time millions of her admirers have died or grown out of going to the movies. Their places at the box-office have been taken by a generation which has never set eyes on Miss Swanson.

In a nation-wide poll conducted last week, the Institute asked a representative cross-section of theater-goers: "Can you remember ever having seen Gloria Swanson in a movie?"

		YES %	NO %
Ages up to 17	(26% of all admissions)	3	97
Ages 18 to 30	(39% of all admissions)	50	50
Ages 31 up	(35% of all admissions)	81	19

So it is that when you ask us to find out in what kind of roles the theater-going public would like to see Gloria Swanson, we can only report that comparatively few theater-goers know anything about her. So far as the majority are concerned she is a newcomer to the screen, almost an unknown quantity. The following comments are typical:

"Never Heard of Her," etc.

Don't know a cock-eyed thing about the madam.
Name isn't familiar.
I don't remember anything about her but the name.
I've just seen pictures of her and she's queer looking.
I don't think I've ever heard her name.
Don't know one thing but I'm sure I've heard or read something about her. Seems that she is a business woman.
Don't know anything about her. She's new to me.
The name sounds familiar but I really have no idea what she is like.
Never heard of her. I've heard of Mary Pickford though.

"Too Young to Remember Her"

Well — I was too young. She never made too much of an impression on me.

It's been years since I saw her and I was too young to think much about it.

I don't know anything about her except I know mother likes her.

I just heard my mother talking about her. I don't know.

My father thinks she was wonderful. I don't remember her very well.

"Too Old for a Comeback"

She would be good as somebody's mother; she is too old now for a sophisticated role.

I don't think she'd make a good comeback—she's too old. She wouldn't make a hit of it unless it's in character roles.

She's an old woman, ain't she?

I really don't think her comeback will be successful—she's too old.

She was all right in her day.

I've read about her. She was good in her time but I don't think she should stage a comeback. She has had her day.

She was a good old actress.

I think she's pretty, but a little old for a comeback.

I remember her as a very big name in the silent movies; I would like to see what she is like now.

I'd like to see what she's like after all these years.

It's wonderful—she has kept her age so well.

"A Vamp"

She was a dramatic actor, and I don't like "dramatics"— I prefer comedy.

I think she was a little corny. She over-acts.

I think she plays the part of a vamp.

She was a vamp and pretty good, I think.

She always was sorta silly.

She was an exotic sort.

Don't like her looks—awfully "made up" looking.

She reminds me of a vampire more than anything else.

I never did like her—she was too dramatic for me.

Very affected and somewhat disgusting. She shows her teeth too much.

Didn't care much for her—she played sirens.

"Clothes Horse"

Very glamorous—wears clothes beautifully.

Wears slinky clothes.

Good actress, attractive—wears clothes well.

She's a clothes horse.

I was too young to know if she was a good actress. Her clothes impressed me I remember.

"Liked Her Singing"

She's got a nice singing voice.

I think she used to sing and I liked her singing.

She sang in the movie I saw. I'd like to see her again—they ought to give her a chance.

I thought she was a singer.

I'm sure she sings. I heard her on the radio once.

Poor Public Relations

I think she ought to be given a better personal reputation.

I think she's had a bunch of husbands but she's a good actress.

Miscellaneous

She was a good actress, but so many of our new actresses can beat her in looks and acting.

I guess she's O.K. She's not much to look at, but I suppose she could play the modern mother type or the gay divorcee type.

She's very nice—adorable—and I love her. I'm glad she's coming back. (Female, aged 34).

I have forgotten her. Think we all should.

She used to be very good, but she is dated now.

Used to be very fond of her when she was quite the rage. Heard she made a public appearance the other day at a baseball game in Newark.

Remember her very vaguely. I read that she was quite good in "The Trespasser," her last picture.

I saw her in a show called "Beyond the Rocks"' and I will never forget her.

I saw her last in "Uncle Tom's Cabin." She was very good in that.

That is how things stand *today*. Perhaps public opinion will change after release of FATHER TAKES A WIFE.

Princeton, August 25, 1941.

AUDIENCE RESEARCH AUDIENCE

Report LXXVII

LUCILLE BALL

When measured by the procedure employed in our standard audit of marquee values, Lucille Ball emerges very low. Only three per cent of all theatergoers say that her name on the marquee would make them want to buy a ticket. She ranks 113th out of the whole roster of 114 personalities.

The interviewing upon which these figures are based was conducted between April 11 and April 27. A Girl, A Guy And A Gob was released March 14.

It is true that Lucille Ball has not yet reached the limit of her power-to-sell-tickets. She still has a long way to go before she is even *known* to all the motion picture public. Up to this time only 58 per cent are aware that "Lucille Ball" is the name of an actress, and only 33 per cent can identify her from a photograph. Here are comparable identification figures on photographs of other personalities:

	% Identifying Photograph
Clark Gable	97
Lucille Ball	33
George Sanders	32
Walter Brennan	23
Dennis Morgan	18

In a survey conducted in the week ending May 3, 1941, we asked a representative cross-section of theatergoers to name any picture in which Lucille Ball had appeared. Here are the results:

	%
A Girl, A Guy And A Gob	12
Too Many Girls	6
Dance Girl Dance	3
All Others	4
Unable to Name any Picture	75
	100

In an entirely separate survey we asked theatergoers first whether they had seen A Girl, A Guy And A Gob, then whether they could "name the 'girl'—the one who played the lead—her name in the picture was Dot." Only 60 per cent of those who had seen the picture could name Lucille Ball.

It is apparent that Lucille Ball is only at the beginning of her career as a marquee name. However well known she may be in Hollywood and among exhibitors, she needs more pictures and more build-up before the theatergoing public becomes completely aware of her.

How far Lucille Ball can climb when she becomes better known is not easy to predict. Unfortunately the special procedure employed in our Dark Horse study does not reveal any marked symptoms of promise on her part.

Perhaps the most encouraging feature of audience reactions to Lucille Ball is the prevalence of comments to the effect that she is *common, cheap, a hussey, vulgar, coarse, the Jean Harlow type,* etc. She is also widely spoken of as *cute, a sweet dish, nice shape, sex appeal, just a blonde, home breaker.*

Such earthy comments are surely a more healthy sign, in terms of box-office, than the comments we get on certain other personalities to the effect that they are great actresses but high class and high hat.

Like 78 per cent of all motion picture actresses Lucille Ball is more popular with women than with men.

She is most popular with theatergoers under 18, which is unusual for an actress of her age. The most plausible reason for this anomaly is that she is best known to the very *frequent* theatergoers, who normally become aware of a new star long before the bulk of the theatergoing public gets around to noticing her. These frequent theatergoers are concentrated in the 12-17 age group.

Princeton, May 27, 1941.

AUDIENCE RESEARCH INSTITUTE

REPORT LX

GEORGE SANDERS

It is no easy job to measure the marquee value of a comparatively new player whose claim to fame depends mainly on his performances in supporting roles. There are too many theatregoers who know him by sight and by the roles he has played, and not enough who know him by name.

When measured by the technique employed in our standard Audit of Marquee Values—by name only—George Sanders emerges approximately equal to John Wayne, Walter Pidgeon, Richard Dix. (See November Audit.)

With players like Wayne, Pidgeon and Dix, who have been known to the public for a period of years, the marquee values reported in our Audit are fairly stable. But in the case of a new player like George Sanders, the marquee value is still elastic. While Wayne, Pidgeon and Dix have probably reached their limit, Sanders undoubtedly has not yet reached his limit.

Right now only 44 per cent of all theatregoers know that "George Sanders" is a movie actor. The remaining 56 per cent cannot identify the name.

When shown a photograph of Sanders, 32 per cent were able to identify him by name. A further 19 per cent recognized him as having appeared in REBECCA, FOREIGN CORRESPONDENT or THE SAINT series, but did not know his name. The remaining 49 per cent were unable to identify the photograph in any way. Here are the comparable identification figures on photographs of Clark Gable, George Sanders and Dennis Morgan.

	% Identifying Photograph
Clark Gable	97
George Sanders	32
Dennis Morgan	18

These figures indicate that Sanders is only at the beginning of his career as a marquee name. How far he can climb can best be judged by studying audience reactions to his performance in pictures to date.

With this in mind we questioned a representative cross-section of theatregoers on their reactions to his personality in REBECCA, FOREIGN CORRESPONDENT, and THE SAINT series.

Analysis of the comments recorded verbatim by our interviewers reveals the following facts:

(1) Sanders has become typed as a professional Englishman—"typically English", "real English type", "funny Englishman", etc. So much of an actor's marquee value depends on the theatregoer's ability to identify himself with the actor that any obstacle which interferes with this process is bound to militate against that actor ever becoming a first-class marquee name. American theatregoers cannot easily identify themselves with foreign actors.

(2) Nearly everybody who remembers Sanders in REBECCA thinks of him as a villain—"a good snake", "the seducing type", "a sneaky guy", "a cad", "ornery", "an admirable heel", "he makes a lovely villain", etc., etc.

This impression will have to be lived down. We received too many comments along these lines: "He's better as a bad man. The Saint really isn't good in his line" and "He can *sneer* better, he's not very good as the detective".

(3) Theatregoers appreciate Sanders' studied naturalness: "He's a *natural* actor—no put-on," "He doesn't try to act too smart," "He's calm and natural," "He's just like you'd be in real life—nothing put on."

Our conclusions may be summarized as follows:

(1) Sanders is only now beginning to gain recognition and it is more than probable that his marquee value will increase from picture to picture, anyway up to three more pictures. By that time almost all theatregoers will have had a chance to get acquainted with him.

(2) After he has achieved 100 per cent "circulation," he may or may not continue to rise, depending on the extent to which he is able to overcome the handicaps outlined above.

(3) Every effort should be made to put him in pictures with an American background. To continue using him in English stories is to spoil his chances of ever becoming a great ticket-seller.

(4) If the salary demanded seems excessive, it should be remembered that Sanders is already on a par with John Wayne, Walter Pidgeon and Richard Dix *as a ticket-seller*.

Princeton, March 20, 1941.

AUDIENCE RESEARCH INSTITUTE

REPORT XXXIX

HAROLD LLOYD

On November 28 you telegraphed instructions to measure the audience acceptance value of Harold Lloyd. In so doing you gave us one of the most difficult assignments we have yet attempted.

The marquee value of a player who has been off the screen for a long time is an intangible which is as difficult to measure as it is to define. We can measure the extent of public interest in Harold Lloyd *as of today,* but we cannot predict how much this interest will be increased by the publicity attendant upon a new picture. It would depend, to a far greater extent than in the case of a current star, on the quantity and quality of that publicity.

In spite of the difficulties of the problem, we have been able to obtain certain information which should be useful in guiding your policy in regard to Mr. Lloyd.

(1) His recognition value is high. More than 80 per cent of theatre-goers are able to identify him correctly. This is a substantially higher proportion than in the case of many "new" and current players. Maureen O'Hara, for example, was identified by only 58 per cent (April 25) and William Gargan by only 34 per cent (October 26). Incidentally, far more persons identified Lloyd as an actor, than named him as a producer.

(2) As of today, Harold Lloyd's marquee value is not great. He ranks approximately one hundred and third on our Audit.* However, the significance of this fact should not be exaggerated, having regard to the fact that in December 1939 Charlie Chaplin stood sixty-seventh on our Audit—before the DICTATOR publicity had hit its stride.

As a further measurement of Lloyd's marquee strength, we tested a hypothetical comedy for audience acceptance value first with Henry Fonda, and then, in a separate poll, with Harold Lloyd. With Fonda the picture emerged at 83 per cent. With Lloyd the picture emerged at 67 per cent.

This finding in no sense represents a prediction. But it again demonstrates that Lloyd's marquee value is low as of today, inasmuch as the picture emerged considerably lower with Lloyd than with Fonda—who stands fortieth on the current Audit.

***Although Lloyd is not included in our Audit, we were able to add his name to our roster for a single poll. This one study was not sufficient to be conclusive, but it is probable that he is not lower than a hundred and tenth, and certainly not higher than ninetieth.**

Harold Lloyd's marquee value is particularly low with children, many of whom have never seen him on the screen. But this disadvantage is partially offset by the fact that Lloyd's type of comedy was found to be more popular with children than with any other segment of the population.

(3) We cannot yet say what *type* of vehicle starring Lloyd would start with greatest audience acceptance value. But in this connection, certain facts are pertinent:

We have accumulated a great deal of evidence which suggests that the most popular type of picture is the broad classification which we describe to theatre-goers as "light-hearted comedy which makes you laugh a lot." Measured by the same procedure, slapstick comedy emerges as one of the least popular, and furthermore, as a type which many persons actively dislike.

Yet when we questioned theatre-goers as to which of several types of vehicle *starring Lloyd* they would most enjoy seeing, "light-hearted comedy" and "slapstick comedy" received the same vote, tying for first place.

The problem presented by this situation is: Would it be better to star Lloyd in the type of picture having the widest audience acceptance value, although it is not the type with which he is most commonly identified; or would it be better to star him in the type of picture which made him famous, even though that type is now inherently less popular? At least a partial answer to that question would be provided by testing the audience acceptance value of specific vehicles of each type, both starring Lloyd.

The facts reported above point to the conclusion that, in formulating a policy concerning Mr. Lloyd, he should be regarded more or less as a new star. Thus, as in the case of most new stars, any but a *low budget* picture starring Harold Lloyd would be highly speculative. It *might* pay big dividends, but we have been unable to obtain any positive indication that it would do so.

If RKO should decide to sponsor a new Harold Lloyd picture, there are two precautions which would minimize the risk:

A. Ear-mark an abnormally large proportion of the total investment for publicity and advertising, in an attempt to emulate Chaplin's success in reviving his own marquee value before the release of THE GREAT DICTATOR.

B. Insist on a story which is high in audience acceptance value, and one which lends itself naturally to pre-release publicity. MY FAVORITE SPY may be adequate in this respect, but if Bob Hope, Kay Kyser, and half the other studios in Hollywood are also making pictures about the draft, it is to be questioned whether another of the same kind will make good publicity copy.

Princeton, December 16, 1940

AUDIENCE RESEARCH INSTITUTE

REPORT XXVI

Notes on the Casting of Lucky Partners

In a series of polls conducted during the last three months, Audience Research Institute gathered detailed advance reactions to LUCKY PARTNERS.

Our study of this picture was designed not so much to measure its audience acceptance value as to place in your hands more specific information on public reaction to the casting. We found that:

(1) Rogers and Colman are considered an unsuitable partnership.

(2) A substantial majority of the public would prefer to see Ginger Rogers in a dancing picture.

(3) LUCKY PARTNERS is not the type of vehicle associated with Mr. Colman.

AN UNSUITABLE PARTNERSHIP

When it is decided to hire *two* expensive stars for one picture it is important to make sure in advance that the addition of the second star will increase the audience acceptance value of the picture sufficiently to justify the extra investment. In this case, unfortunately, the decision was taken without consulting the ticket-buying public.

We find that a considerable number of theatre-goers disapprove of teaming Rogers with Colman, on account of their disparity in age. "I don't think they are fitted for each other. Ronald Colman is getting up in years and Ginger Rogers is much younger". "There is too much difference in their ages and looks". "Ginger is too young and cute".

In a later survey, Audience Research Institute asked a representative cross-section of theatre-goers this question: "Hollywood is planning a light picture about a couple of witty young New Yorkers. They are wondering what stars should appear in it. Which of these pairs of stars would most make you want to see the picture?"

The pairs, with the percentages voting for them, were as follows:

	%
Cary Grant and Irene Dunne	37
Myrna Loy and William Powell	39
Jean Arthur and James Stewart	26
Ginger Rogers and Ronald Colman	8

The fact that these pairs do not emerge in order of their marquee values confirms our conclusion that the *compatibility* of the two stars is an important factor.

ROGERS PREFERRED IN DANCING PICTURES

A majority of those who objected to the casting of Ginger Rogers did so on the ground that "she should stick to dancing".

In another survey theatre-goers were asked specifically: "What kind of parts do you think of Ginger Rogers as playing?". Although she has played comedy or dramatic parts in all her last four pictures and her next vehicle also comes in this classification, 73% *replied in terms of dancing.*

In still another survey, a representative cross-section of the theatre-going public was asked whether they would rather see Ginger Rogers in a light amusing comedy, a serious play or a musical picture with dancing. The replies were as follows:

	%
Musical picture with dancing	58
Light amusing comedy	35
Serious play	7

These findings are in line with the conclusions of REPORTS I and XI, that the public wants to see Ginger Rogers in another dancing picture. All the evidence on Miss Rogers adds up to the fact that in continuing to avoid dancing pictures she is swimming against the tide of public opinion.

LUCKY PARTNERS UNSUITABLE FOR COLMAN

Objections to Ronald Colman in LUCKY PARTNERS consisted of such reactions as these: "I can't imagine Colman being witty; he's more serious", "He's too much of a gentleman", "He's too dignified".

It is illuminating to study the actual *words* used most frequently by the public in discussing Ronald Colman with our interviewers. They are:

1. Adventure, adventurer, adventurous
2. Soldier, soldier of fortune
3. Serious
4. Gentleman

Obviously LUCKY PARTNERS does not accord with this popular formula for a Colman picture.

We do not imply that a player should never be cast in a part different from those he has been playing in the recent past. But we believe that a radical departure in casting *may* (and in this case does) handicap the immediate audience acceptance value of the picture concerned. And it is probable that this consideration is particularly important in the case of a light comedy.

As in the case of Miss Rogers, it becomes a question of how profitable it can be to take the line of greater resistance.

Princeton, September 16, 1940

AUDIENCE RESEARCH INSTITUTE

REPORT XXXIII

PUBLIC OPINION AND PAUL MUNI

At the conclusion of three weeks' intensive interviewing on properties for Paul Muni, seven of our most experienced field workers were invited to report their general impressions of public opinion in relation to Mr. Muni—to summarize in their own words the conversations they have been having with farmers and factory workers, housewives and stenographers.

The substance of their reports boils down to this: "Muni's name is generally associated with serious dramatic acting. Unfortunately it happens that at this point in the world's history rather few people want to see anything deep or serious. The current popular demand seems to be overwhelmingly for escapist entertainment. As of today the commodity purveyed by Muni is at a discount.

"Muni is admired by the prosperous and more adult segments of the population as a consummate *actor.* This admiration, however, is purely intellectual, and does not derive from either of the two basic forces which seem to underlie the popularity of a normal movie star—sexual attraction or the respondent's desire to identify himself with the star. For that reason allegiance to Muni hangs on a somewhat tenuous thread, and is unlikely to operate when any counter-attraction offers."

Further light on the state of public opinion in relation to Muni is shed by an inspection of the reactions obtained when we asked theatre-goers this wide-open question: "What do you think of Paul Muni?" Significant were the following replies:

When I'm in the mood for deep thought, I see him.
Anything he played in would be very educational.
He always plays a part in sort of deep pictures—too deep for me.
He's all right. I guess he's a good actor but to me he's just a little too dead pan.
He should take his make-up off and do something realistic, American and contemporary.
He is good, but I would like to see him act American parts more.

He's very good, but I wouldn't go out of my way to see his pictures—he's too serious.

I like him very much. I think he's a wonderful actor but I don't care so much for the parts he usually takes. I prefer sophisticated comedies.

Ordinary. He is usually heavy. Light musicals is what I most prefer.

A-No. 1, nobody better. I think he's a great character actor. He studies his part before he starts acting.

I like his acting very much. I like the way he portrays a character—he puts his whole heart and soul into it—it's real.

Has beautiful portrayals of stern character usually. He has a fine art of acting.

I like him—he's a damn good actor but personally I just prefer lighter vein to my entertainment.

It appears that even Muni's admirers never forget that they are watching an actor at work. His technical virtuosity seems to be so conspicuous that the illusion is sometimes not complete in his pictures.

The results of our third Audit of Marquee Values will not be available until next week; but already we can say that the steep decline in Muni's marquee value between April and July has not been reversed. Whether this is due to his absence from the screen after a box-office failure, or to a growing popular preference for lighter pictures—we do not yet know. Whatever the cause of his decline, it is becoming increasingly plain that Muni's pulling power at the box-office is becoming extremely problematical.

That is why it is so vitally necessary to exercise care and patience in finding a popular vehicle for him. To embark on a Muni picture at this time before making certain of its audience acceptance value would be to incur a more than usually grave risk.

We have already tested fourteen different story ideas for Muni, but with the single exception of THE MAYO BROTHERS, not one of them would rate higher than 110 per cent on the RKO Classification, and only one or two would rate higher than 100 per cent. The search continues, with all possible speed, and the instant a positive result is obtained we shall communicate the good news to you by telegraph.

The problem is to find a vehicle which not only offers ample scope for Muni's acting genius, but also possesses sufficient *mass* appeal to recapture the millions who have been frightened off by his recent pictures.

Princeton, October 30, 1940

EXTRACTS FROM IMPRESSIONS REPORTED BY SEVEN INTERVIEWERS

INTERVIEWER A, JOHNSTOWN, PA.

"I find that people of all classes agree that Paul Muni is a great actor. As his acting ability is not often disputed, it is only the type of picture in which he appears that determines what class of people he will attract.

"A lover of fine acting will probably see Paul Muni regardless of what type of picture he plays in. However, the average theater-goer is not appreciative of fine acting alone—the story must have some appeal for him.

"Because of many of his characterizations of older men, some people have come to think of Muni as an old man. He needs to take a romantic lead himself to get that idea out of their minds.

"I cannot say that I have heard any strong spontaneous demand to see Paul Muni in a new picture. From my observations, it seems that the trend of the times has discouraged heavy dramatic acting. Today, people do not often express a desire to see anything deep or tragic—they want something lighter or something with a lot of action. These people have heard and read so much about war and grief day after day that, I believe, the average person is going to the movies now with the sole purpose of being entertained."

INTERVIEWER B, BOSTON

"Most movie-goers I've questioned about Paul Muni seemed to connect him with The Good Earth. I haven't had one respondent yet who didn't enjoy that picture. Every one of them has had the highest praise for him in that picture and would try to see a picture with him in it if it was the same type."

INTERVIEWER C, CHICAGO

"Muni, of course, is definitely a 'class' actor and as such does not have a wide, popular appeal in the movie field. He has done nothing worthless, only one trivial film 'Hi, Nellie!', yet nothing sensationally popular with the masses of clerks and shopgirls, salesmen, mechanics and others that comprise the greater part of the movie-going public.

"Muni always will be a strong, a great actor. It is not his fault if the public prefers legs and bosoms, profiles and six-footers, beauty and dumbness, to straight, unvarnished first-class *acting*."

INTERVIEWER D, PHILADELPHIA

"The poorer class seem to resent his superior manner but at the same time admit he is a very capable actor. The prosperous class seem to appreciate his talents and also enjoy his pictures.

"I have had people tell me they don't understand him or his pictures are over their heads."

INTERVIEWER E, LA SALLE, ILLINOIS

"I'd say the general public reaction of my community was for a lighter type of show than Muni plays in."

INTERVIEWER F, SAN FRANCISCO

"He has been typed as a subject in intellectual rather than entertaining pictures; too many long, dull courtroom scenes and too many foreign elevated moral situations have made his pictures 'worth while' but boring to the respondents."

INTERVIEWER G, WASHINGTON, IOWA

"I really think those who know him, think he's a wonderful actor. But even many of his great admirers aren't choosing the type of picture he plays, right now. They are hunting lighter fare as relief."

AUDIENCE RESEARCH INSTITUTE

REPORT XV

IDENTIFICATION OF ORSON WELLES

We have already reported the results of an earlier study which showed that 84% of theatre-goers were familiar with Orson Welles' name. Nearly all these persons, when asked what they knew about Mr. Welles, associated him with the radio, although a sizeable group mentioned his connection with motion pictures or the stage.

We have just completed a more rigorous test. A national cross-section of theatre-goers were handed photographs of Clark Gable, Fredric March, Maureen O'Hara and Orson Welles, and were asked to identify them. Although no clues or suggestions of any kind were given, nearly half the persons interviewed were able to identify Orson Welles.

Even more surprising is the fact that Orson Welles was identified by nearly as many persons as Fredric March.

The results were as folows:

	% Identifying
Clark Gable	97
Fredric March	52
Orson Welles with beard	48
Orson Welles without beard	43
Maureen O'Hara	4

In selecting the photographs for identification, we deliberately chose one outstanding star who would have maximum recognition value, one established but less prominent star, and one "dark horse". This selection gave us three different reference points for comparison with Orson Welles.

There were some rather interesting cases of misidentification. Three per cent identified Fredric March as Franchot Tone, nineteen per cent mistook Maureen O'Hara for Vivien Leigh, and four per cent thought that Mr. Welles with beard was Paul Muni.

Princeton, June 12, 1940

Market Analysis of "Memory of Love"

THIS REPORT WAS PREPARED AS A DEMONSTRATION OF A NEW ARI MARKET ANALYSIS SERVICE WHICH HAS BEEN DEVELOPED DURING THE PAST YEAR

The service, an expansion of ARI's previous Market Analysis, includes the following new features:

1. **THE STORY PROFILE ANALYSIS**
2. **SELLING APPROACH TESTS**

*MEMORY OF LOVE** was the picture selected to serve as an example, even though preparation of the advertisements had just about been completed, and the findings could not be put to use. It was chosen because previous work had been done on the picture in conjunction with RKO and Foote, Cone, and Belding. The work of preparing the selling approaches was completed sometime ago, they had been partially tested (results of this early testing were used in planning the advertising), and it was thus possible to proceed directly with the full scale analysis without any preliminaries.

Development of this service was accompanied by consultations with Mr. Berchtold and Mr. Webber of Foote, Cone and Belding to assure that findings would be ones readily translatable into practical use in a picture's advertising campaign.

In this demonstration report, a special introduction is included to provide an outline of the steps in the analysis for those unfamiliar with the preliminary work and discussions.

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* The title was changed to *NIGHT SONG* while testing was in progress.

CONFIDENTIAL FOR THE EXECUTIVES OF
RKO RADIO PICTURES, INC.

THE MARKET ANALYSIS

of

MEMORY OF LOVE

Starring

DANA ANDREWS, MERLE OBERON
ETHEL BARRYMORE

With

HOAGY CARMICHAEL, ARTUR RUBINSTEIN,
EUGENE ORMANDY

and

THE NEW YORK PHILHARMONIC ORCHESTRA

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INTRODUCTION

This is the first presentation of ARI's *new* Market Analysis Service. The service is intended to answer certain *specific* questions pertaining to the marketing and selling of a motion picture.

These questions are:

I. **What is the most profitable way to handle the picture's subject matter in the advertising and publicity**

Of a picture's three major elements, title, cast, and subject matter, the one which is most readily subject to variations in treatment in the advertising and publicity is the subject matter. It can be angled in various ways, varying the emphasis on the story elements, or it can even be omitted entirely.

II. **What is the picture's natural market--what audience groups will be easiest to sell?**

III. **Which of the picture's elements will have the most "sell" in each segment of the market?**

On the following pages these questions are broken down into more detail to show the steps of the analysis.

QUESTION I

WHAT IS THE MOST PROFITABLE WAY TO HANDLE THE PICTURE'S SUBJECT MATTER IN THE ADVERTISING AND PUBLICITY?

Question: What elements of the picture's story are most attractive to movie-goers and thereby likely to have the most potent sales appeal?

Question: What elements of the picture's story are least attractive to movie-goers and thereby likely to have low sales appeal?

THE STORY PROFILE ANALYSIS SERVICE WILL BE USED TO PROVIDE THESE FINDINGS. DEVELOPMENT OF THIS PART OF THE SERVICE HAD NOT BEEN COMPLETED WHEN ASSIGNMENT WAS RECEIVED TO DO THE *"MEMORY OF LOVE"* MARKET ANALYSIS.

THE INFORMATION THUS PROVIDED THE ADVERTISING AND PUBLICITY DEPARTMENTS WILL SERVE AS A BASIS FOR SELECTING *THE MOST PROMISING SELLING APPROACHES* FOR ADVERTISING PURPOSES. THESE SELLING APPROACHES WILL THEN BE TESTED TO FIND OUT WHICH HAS THE STRONGEST APPEAL *WITH CAST AND TITLE*.

Question: Which of several selling approaches based on the picture's subject matter has strongest appeal when tested with cast and title?*

ARI's service of testing a subject matter synopsis of some 60 words in conjunction with title and cast was suspended some time ago with development of the Market Want-to-see service (which uses a much shorter subject matter description) because the latter was found to be more effective as a predictive device. The want-to-see with 60-word synopsis is now resumed as an added service because of renewed client interest in it as a method of measuring the *potential* advantage of publicizing the subject matter and bringing out more clearly the differences between selling approaches than was possible with the very short description used with Market Want-to-see.

Note: Selling approaches are tested in the form of synopses of about 60 words in length.

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* See page 20 for findings.

Question: Which selling approach is strongest when tested without cast and title?

In view of the dominant influence of cast and title on movie-goers' desire to see a picture, which tends to obscure differences in the drawing power of selling approaches, it is important that they be tested both with and without cast and title. This enables a choice to be made between selling approaches even if it is found there is no *apparent* significant difference between them with title and cast.

Question: Which features of each selling approach do movie-goers say they like most?*

This provides verification that the approach's attraction *is* based primarily on the factor emphasized. Answers to this question might also reveal some other element of the approach important in attracting movie-goers.

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* See pages 27 to 31 for findings.

Question: What is the general effect of the subject matter on the picture's attraction to movie-goers?*

Merely deciding that approach A is better than B or C is only half the answer. Equally important is, *will any of the three be a plus or minus factor? Perhaps title and cast alone will be a more potent box-office attraction than title, cast, and subject matter.***

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* See page 33 for findings.

** To answer this question ARI measures the want-to-see of the picture's title and cast alone and compares it with the want-to-see produced by title and cast plus each selling approach *and the average want-to-see for the combined selling approaches.*

QUESTION II

WHAT IS THE PICTURE'S NATURAL MARKET--WHAT AUDIENCE GROUPS WILL BE EASIEST TO SELL?

Question: What is the picture's natural market?*

This is a résumé of the picture's story-cast want-to-see by audience groups. The importance of this knowledge from a sales point of view cannot be overestimated.

Does the picture have universally strong appeal? In such happy event the selling problem is not a difficult one, *but what if it doesn't?*

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* See pages 35 and 36 for findings.

What if the picture is strong with infrequent movie-goers and relatively low in want-to-see with the fan audience?

The necessity of selling the infrequents is not diminished by the fact the picture is strong in this group. These people are the most selective of all and competition for their patronage is keener than for any other group.

For a picture with this pattern of appeal, the greatest ingenuity and effort directed at reaching the infrequents will be required to fulfill the picture's potential.

On the other hand, suppose the picture is one for the fans, the frequent movie-goers?

It is sometimes said that a picture showing strength with frequent movie-goers requires relatively little selling effort in this group, that they see most pictures anyway, that they are not selective in their choice of pictures.

This is not true. *Only about half of all frequent movie-goers* will see the average class "A" picture.*

Selling the Fans is important,

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*ARI defines these people as movie-goers who habitually go to the movies more than once a week. The average frequency of this group is twice a week.

Does the picture have predominant appeal for women, men, old or young, big city or small city movie-goers?

Study of the breakdowns of numerous pictures shows this is not obvious in many cases. Precise knowledge of the breakdown pattern is essential for the most efficient sales program.

QUESTION III

WHICH OF THE PICTURE'S ELEMENTS WILL HAVE THE MOST "SELL" IN EACH SEGMENT OF THE MARKET?

Question: Which of the picture's major elements--cast, title, or subject matter--are the strong sales points in each audience group.*

This again is important information for groups which can be reached by selective media.

In a recent picture, for example, it was found that two of the three stars were strong with women and weak with men whereas the third star was strong with men and weak with women. In such a case, publicity and advertising most likely to reach males would be more effective if the star with the male following could be given greatest emphasis, if not in type used, or position of name, then in the illustration.

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* See pages 38 to 42 for findings.

Question: **Which subject matter selling approach is strongest in the following groups?***

Females
Males

Movie-goers in big cities
Movie-goers in small cities

Movie fans
Infrequent movie-goers

Young movie-goers
Old movie-goers

Upper income movie-goers
Lower income movie-goers

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* See pages 44 to 65 for findings.

Of course, for mass media, the over-all results of the selling approach tests provides the answer as to which advertising message will have the strongest attraction.

Findings by certain population groups, however, provide for a more efficient use of the selling approaches. For example, the following are the more obvious cases:

a. For women's magazines the findings among female movie-goers are the answer.

b. Results among movie-goers in small cities provide the answer for local advertising in such areas—newspapers, billboards, radio spots, etc. Likewise, results in big cities are the lead for big city advertising.

c. Results among movie fans can be used in the design of advertising for fan magazines.

d. The comic section ads can have as their basis the strongest approach among young movie-goers.

FINDINGS

QUESTION I

WHAT IS THE MOST PROFITABLE WAY TO HANDLE THE PICTURE'S SUBJECT MATTER IN THE ADVERTISING AND PUBLICITY?

QUESTION: WHICH OF SEVERAL SELLING APPROACHES BASED ON *MEMORY OF LOVE'S* SUBJECT MATTER HAS STRONGEST APPEAL ***WHEN*** *TESTED WITH CAST AND TITLE?*

SELLING APPROACHES PREPARED FOR TESTING

SYNOPSIS #1

GENERAL APPROACH

To encourage a blind composer to complete his concerto, a lovely heiress poses as a "blind" pianist and wins his love. He doesn't know she is sponsoring a national music contest, which he wins. His sight restored, and now famous, he is fascinated by the heiress--forcing him to choose between her and his "blind" inspiration--unaware they are really the same girl!

SYNOPSIS #2

ROMANCE ANGLE

A blind composer, whose sight is restored by an operation, finds himself in a dilemma when he must decide which of two women he loves; (1) The beautiful heiress, who helped him win fame, or (2) The girl who posed as a "blind" pianist and helped him finish his prize winning concerto. He doesn't know both women are really the same person!

SYNOPSIS # 3

WOMANS'S ANGLE

Tired of her pampered existence, a lovely heiress finds happiness in pretending she's a poor "blind" pianist, in order to encourage a blind composer. But after his eyesight is restored, he loses interest in the "blind" girl, and becomes attracted to the heiress--not knowing she is really *both* women! Not until he finally chooses the "blind" girl, does the overjoyed heiress reveal her identity.

SYNOPSIS # 4

"RAGS TO RICHES"

A poor unknown blind musician wins fame, fortune, and the restoration of his eyesight when a beautiful heiress, posing as a "blind" pianist, inspires him to finish his concerto to enter a national contest she has secretly sponsored. As his concerto scores a public triumph with the Philharmonic he falls for the heiress--then flees from her to his "blind" sweetheart--only to find the two are one!

THE "GENERAL" APPROACH IS THE STRONGEST OF THE FOUR AND *ADDS ELEVEN POINTS* TO THE PICTURE'S WANT-TO-SEE WITH TITLE AND CAST.

The description below shows the "general" approach, the strongest of the four approaches, as it appeared when tested, with title and cast.

MEMORY OF LOVE

Starring

DANA ANDREWS, MERLE OBERON,
ETHEL BARRYMORE

With

HOAGY CARMICHAEL, ARTUR RUBINSTEIN,
EUGENE ORMANDY

and

THE NEW YORK PHILHARMONIC ORCHESTRA

To encourage a blind composer to complete his concerto, a lovely heiress poses as a "blind" pianist, and wins his love. He doesn't know she is sponsoring a national music contest, which he wins. His sight restored, and now famous, he is fascinated by the heiress—forcing him to choose between her and his "blind" inspiration--unaware they are really the same girl.

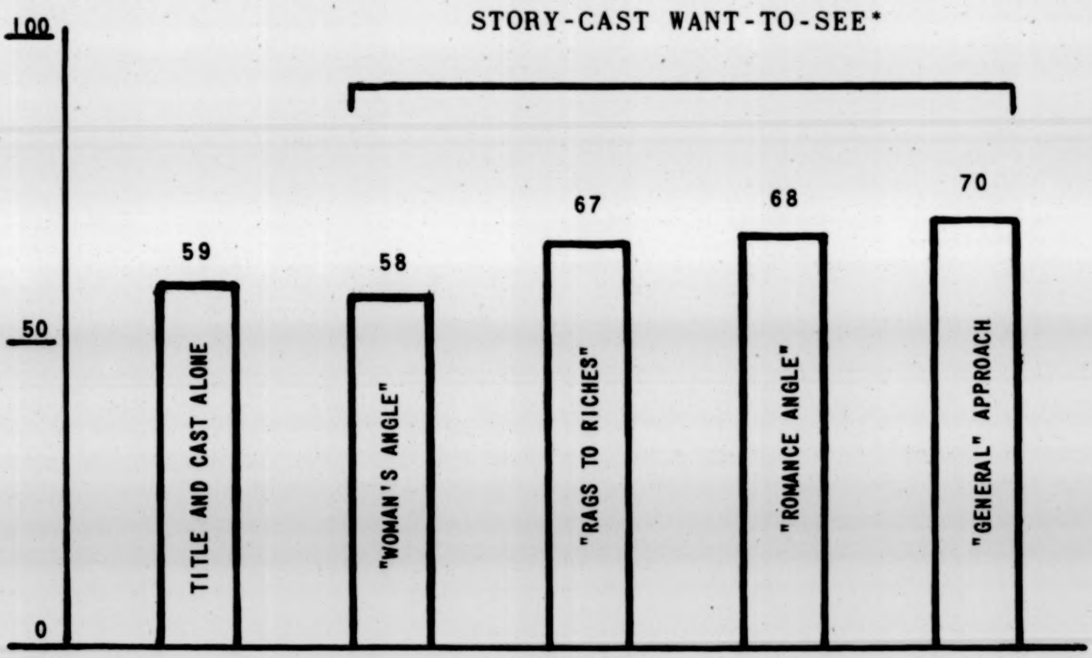
The most realistic method of testing the *sales appeal* of various approaches to the subject matter of a story involves the testing of such approaches in conjunction with the picture's title and cast.

Since the story of a picture is nearly always sold along with the title and cast, such a test reveals audience reaction to the story in the setting in which it will be actually presented.

THE "ROMANCE ANGLE" IS SECOND AND
ADDS NINE POINTS TO THE PICTURE'S
WANT-TO-SEE WITH TITLE AND CAST

THE "RAGS TO RICHES" APPROACH IS THIRD AND *ADDS EIGHT* POINTS TO THE PICTURE'S WANT-TO-SEE WITH TITLE AND CAST

THE "WOMAN'S ANGLE" IS BY FAR THE WEAKEST OF THE FOUR AND *SUBTRACTS* ONE POINT FROM THE PICTURE'S WANT-TO-SEE WITH TITLE AND CAST



When advertising in mass media such as Life Magazine which reach out into all sections of the movie audience, the "general" approach as represented by synopsis #1 will be most effective in selling this story in conjunction with title and cast.

The "woman's angle" approach, as represented by synopsis #3, should be avoided in all cases. It actually subtracts from the over-all want-to-see produced by title and cast alone.

---

* In future this term will always refer to the want-to-see produced by title, cast, and a story synopsis of about 60 words.

QUESTION: WHICH FEATURES OF EACH SELLING APPROACH DO MOVIE-GOERS SAY THEY LIKE MOST?

THE MUSIC IS THE MOST ATTRACTIVE ELEMENT IN THE "GENERAL" APPROACH *AND IS THE SECOND MOST ATTRACTIVE ELEMENT IN EACH OF THE OTHER APPROACHES*

The two elements* most enjoyed in the "general" approach rank as follows:

1. MUSIC, ABOUT A MUSICIAN

2. THE GIRL'S ROLE

No serious element of resistance was detected aside from a small proportion of movie-goers who believed the story artificial, impossible, or trite.

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* For a complete summation of movie-goers' comments, see appendix.

GIRL'S DUAL ROLE STRONGEST ELEMENT IN "ROMANCE" APPROACH

The girl's part, with *particular* emphasis on the dilemma she poses for the blind musician *by assuming the dual role,* is the strongest element in the "romance" approach synopsis.

The two leading elements in this synopsis rank as follows:

1. GIRL'S ROLE
2. MUSIC, ABOUT A MUSICIAN

No element was mentioned as being disliked by any large section of moviegoers. Again only a small proportion thought the theme trite and artificial.

MUSICIAN'S CHOICE OF "BLIND" GIRL MOST POPULAR SINGLE ELEMENT IN "WOMAN'S ANGLE"

The role of the girl came in for most favorable mention in the "woman's angle" approach *with particular emphasis on the musician's final choice of the blind girl.*

The leading elements in this approach ranked as follows among movie-goers:

1. GIRL'S ROLE--MUSICIAN'S CHOICE OF "BLIND" GIRL

2. MUSIC

Elements least popular were the emphasis on a pampered heiress and the *contrived* way in which she aids the blind musician.

SUCCESS STORY OF BLIND MUSICIAN LEADING ELEMENT IN "RAGS TO RICHES" APPROACH

The blind musician's overcoming of his handicaps and final success was the most popular element in the "rags to riches" approach.

The two leading elements of this approach ranked as follows:

1. SUCCESS OF BLIND MUSICIAN
2. MUSIC

No objection was raised to this approach by any great proportion of moviegoers, but some thought it overdramatic and trite.

QUESTION: WHAT IS THE *GENERAL* EFFECT OF THE SUBJECT MATTER ON THE PICTURE'S ATTRACTION TO MOVIE-GOERS?

OVER-ALL SUBJECT MATTER OF "*MEMORY OF LOVE*" EXPLOITABLE

We find that *on the average* the addition of *MEMORY OF LOVE's* story to title and cast yields a cast-story want-to-see *seven points higher* than the Market Want-to-see produced by title and cast alone.

AVERAGE OF FOUR APPROACHES	*66*
Title and cast alone	59
Over-all contribution of average selling approach	+7

It will be recalled that only the "woman's angle" fails to be an asset in selling MEMORY OF LOVE.

QUESTION II

WHAT IS THE PICTURE'S NATURAL MARKET--WHAT AUDIENCE GROUPS WILL BE EASIEST TO SELL?

STRONGEST SEGMENTS OF MARKET FOR *"MEMORY OF LOVE"*

	STORY-CAST WANT-TO-SEE*
Females	80
Movie-goers over 30	79
Upper and middle income movie-goers	77
Infrequent movie-goers	75

Note: ARI experience indicates that the *average* movie-goer does not know as much about a picture before seeing it as is described in the long synopsis want-to-see test.

Therefore, it must be remembered the story-cast want-to-see indicates what the want-to-see would be *only* among those movie-goers who are penetrated by ads containing the information in the descriptions used.

---

* With strongest selling approach in each group.

COMPLETE MARKET
BREAKDOWN

		STORY-CAST WANT-TO-SEE*	
TOTAL		70	(General)
MALES		59	(General)
FEMALES		80	(Romance)
AGES:	12-17	64	("Rags to Riches")
	18-30	70	(General) (Romance)
	31-up	79	(General)
INCOMES:	Upper and Middle	77	(General)
	Lower	65	(Romance)
FREQUENCY OF ATTENDANCE:			
	Less Than Once a Week	75	(General)
	Once a Week	73	(General)
	More Than Once a Week	65	(Romance)
SIZE OF COMMUNITY:			
	Under 500,000	71	(General)
	Over 500,000	73	("Rags to Riches")

---

* With strongest selling approach in each group.

QUESTION III

WHICH OF THE PICTURE'S ELEMENTS WILL HAVE THE MOST "SELL" IN EACH SEGMENT OF THE MARKET?

QUESTION: WHICH OF THE PICTURE'S MAJOR ELEMENTS--CAST, TITLE, OR SUBJECT MATTER--ARE THE STRONG SALES POINTS IN EACH AUDIENCE GROUP?

Dana Andrews is the strongest element in the picture. He is particularly strong among girls 12-17, *where he ranks third among actors.*

Other groups where he shows outstanding strength are:

Females

Fans

Large cities (over 500,000 population)

NOTE!

Hoagy Carmichael is the picture's second strongest player in all groups except *older movie-goers* and *infrequent movie-goers*.

In these two groups *Ethel Barrymore* ranks second to Andrews.

The subject matter can make its greatest contribution to want-to-see in the following groups:*

	WANT-TO-SEE POINTS
Infrequent movie-goers	+16
Movie-goers over 30	+16
Movie-goers 12-17	+15
Smaller cities (under 500,000 population)	+15

However, it is strong in all groups.

---

* The strongest approach being used in each case.

The *title NIGHT SONG* has greatest appeal in these two groups:*

	POINTS ABOVE AVERAGE
Females	+31
Big cities	+19

---

* See Appendix for complete breakdown.

To sum up, following are the picture's strong sales points by groups:

FEMALES	Dana Andrews, the story, the title.
MALES	Dana Andrews, Carmichael, the story.
BIG CITIES	Dana Andrews, the story, the title.
SMALL CITIES	Dana Andrews, Carmichael, the story.
FANS	Dana Andrews, Carmichael, the story.
INFREQUENTS	Dana Andrews, Ethel Barrymore, Carmichael, the story, the title.
MOVIE-GOERS 30 AND UNDER	Dana Andrews, Carmichael, the story.
MOVIE-GOERS OVER 30	Dana Andrews, Ethel Barrymore, the story, the title.
UPPER AND MIDDLE INCOME	Dana Andrews, Carmichael, the story, the title.
LOWER INCOME	Dana Andrews, Carmichael, the story, the title.

Note: The title referred to is of course *NIGHT SONG*.

QUESTION: WHICH SELLING APPROACH IS STRONGEST IN THE FOLLOWING AUDIENCE GROUPS?

FEMALES
MALES

MOVIE-GOERS IN BIG CITIES
MOVIE-GOERS IN SMALL CITIES

MOVIE FANS
INFREQUENT MOVIE-GOERS

YOUNG MOVIE-GOERS
OLD MOVIE-GOERS

UPPER INCOME MOVIE-GOERS
LOWER INCOME MOVIE-GOERS

FEMALES

The "romance angle" is the most attractive of the four approaches, while the "rags to riches" approach will be almost as effective in this audience group.

With title and cast* both considerably better than average among female movie-goers, *MEMORY OF LOVE* shows its greatest strength in this group. Its title and cast alone produced a want-to-see of 70.

---

* The title *MEMORY OF LOVE*, while having an over-all rating of only 87, has a rating of 119 among females. The title *NIGHT SONG* shows even greater strength among females with a rating of 131 in that group.

The sum total marquee value of the picture's cast is 84 among females, as opposed to only 64 among males.

"ROMANCE ANGLE" MOST POPULAR AMONG FEMALES

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #2 "ROMANCE ANGLE"	80	+10
2. SYNOPSIS #4 "RAGS TO RICHES"	79	+ 9
3. SYNOPSIS #1 "GENERAL" APPROACH	76	+ 6
4. SYNOPSIS #3 'WOMAN'S ANGLE'	64	- 6
WANT-TO-SEE TITLE AND CAST ONLY	70	

MALES

Clearly, the selling line represented by the "general" approach of synopsis #1 will sell most tickets to male movie-goers.

MEMORY OF LOVE's want-to-see is lowest among male movie-goers. The title and cast alone produce a want-to-see of only 48.

The basic want-to-see produced by title and cast is so low among males that all four selling approaches, even the "woman's angle," added somewhat to the picture's want-to-see, though the latter theme makes much the smallest contribution. This low want-to-see among males is due primarily to the *unusually* low rating of the title in this group (lowest 1 per cent).

The title *NIGHT SONG*, while still below average in its appeal among males (85), should bring up the want-to-see somewhat in this group in which its title rating is 35 index points higher than that of *MEMORY OF LOVE*.

"GENERAL" APPROACH STRONGEST
AMONG MALES

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #1 "GENERAL" APPROACH	59	+11
2. SYNOPSIS #2 "ROMANCE ANGLE"	55	+ 7
3. SYNOPSIS #4 "RAGS TO RICHES"	55	+ 7
4. SYNOPSIS #3 "WOMAN'S ANGLE"	51	+ 3
WANT-TO-SEE TITLE AND CAST ONLY	48	

MOVIE-GOERS IN LARGEST CITIES*

Two selling approaches -- the "rags to riches" theme and the "romance angle" add ten and nine points respectively to the want-to-see with cast and title alone.

---

* Cities over 500,000 population.

"RAGS TO RICHES" APPROACH STRONGEST AMONG MOVIE-GOERS IN LARGEST CITIES

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #4 "RAGS TO RICHES"	73	+10
2. SYNOPSIS #2 "ROMANCE ANGLE"	72	+ 9
3. SYNOPSIS #1 "GENERAL" APPROACH	69	+ 6
4. SYNOPSIS #3 "WOMAN'S ANGLE"	56	- 7
WANT-TO-SEE TITLE AND CAST ALONE	63	

---

* Cities over 500,000 population.

MOVIE-GOERS IN SMALLER CITIES*

The "general" approach as represented by synopsis #1 made a *15 point* contribution to the want-to-see of 56 obtained by title and cast alone in this group and will be effective in small city newspaper advertising, billboards, and radio spots.

---

* Cities with under 500,000 population.

"GENERAL" APPROACH STRONGEST IN SMALLER CITIES

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #1 "GENERAL" APPROACH	71	+15
2. SYNOPSIS #2 "ROMANCE ANGLE"	63	+ 7
3. SYNOPSIS #4 "RAGS TO RICHES"	61	+ 5
4. SYNOPSIS #3 "WOMAN'S ANGLE"	57	+ 1
WANT-TO-SEE TITLE AND CAST ALONE	56	

MOVIE FANS

All approaches with the exception of the "woman's angle" add materially to the want-to-see of movie fans.

"ROMANCE" APPROACH MOST EFFECTIVE AMONG MOVIE FANS

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #2 "ROMANCE ANGLE"	65	+ 9
2. SYNOPSIS #4 "RAGS TO RICHES"	65	+ 9
3. SYNOPSIS #1 "GENERAL" APPROACH	64	+ 8
4. SYNOPSIS #3 "WOMAN'S ANGLE"	58	+ 2
WANT-TO-SEE TITLE AND CAST ALONE	56	

In view of the two way tie, here are ratings *without* cast or title:

	RATING
"ROMANCE ANGLE"	126
"RAGS TO RICHES"	119

INFREQUENT MOVIE-GOERS

Both the "general" and the "romance" approaches add considerably to the want-to-see of the picture among infrequent movie-goers, with the "general" approach showing a slight edge. The "general" approach adds 16 points to the want-to-see produced by the title and cast alone.

"GENERAL" APPROACH STRONGEST AMONG INFREQUENT MOVIE-GOERS

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #1 "GENERAL" APPROACH	75	+16
2. SYNOPSIS #2 "ROMANCE ANGLE"	74	+15
3. SYNOPSIS #4 "RAGS TO RICHES"	68	+ 9
4. SYNOPSIS #3 "WOMAN'S ANGLE"	55	- 4
WANT-TO-SEE TITLE AND CAST ALONE	59	

AGES 12-17

The "rags to riches" synopsis adds 15 points to the title and cast want-to-see, one of the largest contributions made by any approach in any group.

Next to males this picture has its lowest title and cast want-to-see among the 12 to 17 age group in which it is only 49.

It should be noted that among youths as among males all story lines add to the low want-to-see produced by title and cast alone.

"RAGS TO RICHES" APPROACH STRONGEST AMONG YOUTHS

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #4 "RAGS TO RICHES"	64	+15
2. SYNOPSIS #1 "GENERAL" APPROACH	58	+ 9
3. SYNOPSIS #2 "ROMANCE ANGLE"	57	+ 8
4. SYNOPSIS #3 "WOMAN'S ANGLE"	56	+ 7
WANT-TO-SEE TITLE AND CAST ALONE	49	

18 TO 30 AGE GROUP

The subject matter with the exception of the "woman's angle" will contribute substantially towards selling the picture to this group.

ONLY "WOMAN'S ANGLE" FAILS TO SELL YOUNG ADULTS

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #1 "GENERAL" APPROACH	70	+ 8
2. SYNOPSIS #2 "ROMANCE ANGLE"	70	+ 8
3. SYNOPSIS #4 "RAGS TO RICHES"	70	+ 8
4. SYNOPSIS #3 "WOMAN'S ANGLE"	55	- 7
WANT-TO-SEE TITLE AND CAST ALONE	62	

In view of the three way tie, here are ratings without cast or title:

	RATING
"GENERAL" APPROACH	131
"ROMANCE ANGLE"	131
"RAGS TO RICHES"	111

MOVIE-GOERS OVER 30 YEARS OLD

Both the "general" and the "romance" selling approaches make large contributions to want-to-see in this group with the former approach having a slight edge.

"GENERAL" APPROACH STRONGEST
AMONG THOSE OVER 30

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #1 "GENERAL" APPROACH	79	+16
2. SYNOPSIS #2 "ROMANCE ANGLE"	76	+13
3. SYNOPSIS #4 "RAGS TO RICHES"	66	+ 3
4. SYNOPSIS #3 "WOMAN'S ANGLE"	62	- 1
WANT-TO-SEE TITLE AND CAST ALONE	63	

UPPER AND MIDDLE INCOME GROUP*

The "general" selling approach as represented by synopsis #1 makes a relatively large contribution to the picture's potential with the cast-story want-to-see 13 points higher than the want-to-see with title and cast alone.

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* The aggregate marquee value of this picture's cast is higher among upper and middle income movie-goers than in any other sector of the audience, see Appendix page 67.

"GENERAL" APPROACH LEADS AMONG UPPER INCOME MOVIE-GOERS

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #1 "GENERAL" APPROACH	77	+13
2. SYNOPSIS #2 "ROMANCE ANGLE"	72	+ 8
3. SYNOPSIS #4 "RAGS TO RICHES"	72	+ 8
4. SYNOPSIS #3 "WOMAN'S ANGLE'	59	- 5
WANT-TO-SEE TITLE AND CAST ALONE	64	

LOWER INCOME MOVIE-GOERS

All approaches except the "woman's angle" made substantial contribution to the want-to-see of 55 obtained by *MEMORY OF LOVE* among lower income movie-goers on the basis of title and cast alone.

Tests of story alone, however, reveal the "romance angle" to be somewhat more effective than the "general" approach in selling the picture to lower income movie-goers.

"ROMANCE ANGLE" STRONGEST AMONG LOWER INCOME MOVIE-GOERS

	STORY-CAST WANT-TO-SEE	+ OR - TITLE AND CAST ALONE
1. SYNOPSIS #2 "ROMANCE ANGLE"	65	+10
2. SYNOPSIS #1 "GENERAL" APPROACH	65	+10
3. SYNOPSIS #4 "RAGS TO RICHES"	63	+ 8
4. SYNOPSIS #3 "WOMAN'S ANGLE"	56	+ 1
WANT-TO-SEE TITLE AND CAST ALONE	55	

In view of the two way tie, here are ratings without cast or title:

	RATING
"ROMANCE ANGLE"	128
"GENERAL APPROACH"	115

APPENDIX

APPENDIX

BREAKDOWN OF MARQUEE VALUES OF LEADING PLAYERS IN *"MEMORY OF LOVE"*

	Dana Andrews	Hoagy Carmichael	Ethel Barrymore	Merle Oberon	TOTAL
TOTAL	35	17	12	11	75
MALES	29	18	10	7	64
FEMALES	41	15	14	14	84
AGES: 12-17	50	21	6	7	84
18-30	38	19	10	11	78
31-up	20	10	18	14	62
INCOMES: Upper and Middle	35	19	16	15	85
Lower	35	15	9	8	67
FREQUENCY OF ATTENDANCE:					
Less Than Once a Week	23	15	16	12	66
Once a Week	38	16	10	11	75
More Than Once a Week	45	19	8	10	82
SIZE OF COMMUNITY:					
Under 500,000	31	18	11	10	70
Over 500,000	43	15	13	11	82

APPENDIX

TITLES

	Index of Acceptance (AVERAGE IN EACH GROUP IS 100)		
	NIGHT SONG	MEMORY OF LOVE	MARGIN OF NIGHT SONG OVER MEMORY OF LOVE
TOTAL	109	87	+22
MALES	85	50	+35
FEMALES	131	119	+12
AGES: 12-17	110	79	+31
18-30	105	85	+20
31-up	112	95	+17
INCOMES: Upper and Middle	110	82	+28
Lower	109	90	+19
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	112	86	+26
Once a Week	117	86	+31
More Than Once a Week	96	88	+ 8
SIZE OF COMMUNITY:			
Under 500,000	102	89	+13
Over 500,000	119	84	+35

The above table indicates that the title *NIGHT SONG* should bolster the picture's want-to-see in every sector of the audience.

APPENDIX

BREAKDOWN OF WANT-TO-SEE BY AUDIENCE GROUPS

	TITLE AND CAST ALONE	STORY-CAST WANT-TO-SEE			
		"GENERAL" APPROACH	"ROMANCE ANGLE"	"RAGS TO RICHES"	"WOMAN'S ANGLE"
TOTAL	59	70	68	67	58
MALES	48	59	55	55	51
FEMALES	70	76	80	79	64
AGES: 12-17	49	58	57	64	56
18-30	62	70	70	70	55
31-up	63	79	76	66	62
INCOMES: Upper & Middle	64	77	72	72	59
Lower	55	65	65	63	56
FREQUENCY OF ATTENDANCE:					
Less Than Once a Week	59	75	74	68	55
Once a Week	63	73	64	67	61
More Than Once a Week	56	64	65	65	58
SIZE OF COMMUNITY:					
Under 500,000	56	71	63	61	57
Over 500,000	63	69	72	73	56

APPENDIX

WHAT MOVIE-GOERS LIKE ABOUT THE SUBJECT MATTER

(TESTED WITH TITLE AND CAST)

SYNOPSIS #1 - "GENERAL" APPROACH

	THOSE MOST INTERESTED[1]	THOSE LEAST INTERESTED[2]	ALL MOVIE-GOERS[3]
Music, about a musician	27	7	34
The girl's role	22	2	24
Her character, helpfulness and encouragement	13	1	14
Double role, he doesn't know heiress and blind girl are same, forced to choose between them	6	*	7
Girl posing as blind	3	*	3
Blindness, achievement of blind person	20	*	20
About a blind person	7		7
Regains sight	6		6
Inspiring, shows how blind person may over-come handicap, good moral	4		4
His success, winning contest	3		3
Love, romance	8	1	9
Nothing	-	21	21

---

[1] Want-to-see group.

[2] Don't want-to-see group.

[3] Per cents in this column total more than 100 because some respondents gave more than one reason.

* Mentioned by less than 1 per cent of those interviewed.

APPENDIX

WHAT MOVIE-GOERS LIKE ABOUT THE SUBJECT MATTER

(TESTED WITH TITLE AND CAST)

SYNOPSIS #2 - "ROMANCE ANGLE"

	THOSE MOST INTERESTED[1]	THOSE LEAST INTERESTED[2]	ALL MOVIE-GOERS[3]
The girl's role	31	5	36
Double identity of heroine, how he doesn't know the two women are really one	17	3	20
Girl posing as blind	8	1	9
Her character, helpfulness	6	1	7
Music, about a musician	20	8	28
Blindness, achievement of blind person	16	1	17
About a blind person	8	-	8
Regains sight	6	1	7
His success, winning contest	2	-	2
Love, romance	5	2	7
Nothing	-	56	18

---

[1] Want-to-see group.

[2] Don't want-to-see group.

[3] Per cents in this column total more than 100 because some respondents gave more than one reason.

APPENDIX

WHAT MOVIE-GOERS LIKE ABOUT THE SUBJECT MATTER

(TESTED WITH TITLE AND CAST)

SYNOPSIS #4 - "RAGS TO RICHES"

	THOSE MOST INTERESTED[1]		THOSE LEAST INTERESTED[2]		ALL MOVIE-GOERS[3]	
Blindness, achievement of blind person		34		2		36
Blind man wins fame	11		1		12	
Overcomes handicaps	7				7	
Regains sight	7		1		8	
About blind person	6				6	
Humble origins - "poor and unknown"	3				3	
Music, about a musician		23		6		29
The girl's role		23		3		26
Her character, helpfulness and encouragement	9		2		11	
Double identity of heroine, how he doesn't know two girls are one	7		1		8	
Girl pretends to be blind	5				5	
His choice of blind girl	2				2	
Love, romance		6		1		7
Nothing		-		22		22

---

[1] Want-to-see group.

[2] Don't want-to-see group.

[3] Per cents in this column total more than 100 because some respondents gave more than one reason.

APPENDIX

WHAT MOVIE-GOERS LIKE ABOUT THE SUBJECT MATTER

(TESTED WITH TITLE AND CAST)

SYNOPSIS #3 - "WOMAN'S ANGLE"

	THOSE MOST INTERESTED[1]	THOSE LEAST INTERESTED[2]	ALL MOVIE-GOERS[3]
The girl's role	34	8	42
Triumph of "blind" girl, hero chooses worth instead of wealth	8	4	12
Her character, helpfulness, encouragement	10	2	12
Double identity of heroine	9	2	11
Girl pretending to be blind	4	*	4
Change of interest from blind girl to heiress	3	*	3
Music, about a musician	17	8	25
Blindness, about a blind person	3	6	9
Regains sight	2	4	6
About a blind person	1	2	3
Love, romance	4	2	6
Nothing	-	19	19

---

[1] Want-to-see group.

[2] Don't want-to-see group.

[3] Per cents in this column total more than 100 because some respondents gave more than one reason.

* Mentioned by less than 1 per cent of those interviewed.

The Story Profile Analysis - "Memory of Love"

Announcing A New Service From ARI

THE STORY PROFILE ANALYSIS

Where the STORY PROFILE ANALYSIS fits into the complete servicing of a picture by ARI

Audit of Marquee Values

Subject Matter Test

STORY PROFILE ANALYSIS ←

Title Test

Market Want-to-see Test

Market Analysis (now includes STORY PROFILE ANALYSIS)

Preview Jury System Profile

Index of Audience Potential

CONFIDENTIAL FOR THE EXECUTIVES OF
RKO RADIO PICTURES, INC.

Story Profile Analysis
of
MEMORY OF LOVE

INTRODUCTION

First, let us review briefly the work already done by ARI on the story of that property. Last January ARI completed surveys among movie-goers to get their reaction to the *general idea* of the subject matter of *MEMORY OF LOVE*. In these surveys movie-goers were given a 60-word description of the subject matter which outlined the principal story situation and described the main characters in a general way. The subject matter described in this manner, rated above average among movie-goers. (see report 46-362A, 1/30/47).

These results, while not giving movie-goers' reaction to the *detailed treatment* of the story, are of importance because they do show their reaction to the *general idea* of the story, and movie-goers in most cases have only a general idea of the story of a movie *when they buy their tickets*. The principal importance of ARI's brief subject matter test is thus to pre-test the effectiveness of the story idea *in bringing people to the theatre*.

Until now, no ARI service has been available for testing movie-goers' reactions to a full treatment of the story. Now, however, to fill this gap, ARI has developed a method of testing the story itself *in detail*. There are at least two general uses for this new service.

1. PRE-PRODUCTION

It can furnish the producer, *before* he starts production, with detailed information obtained directly from the motion picture public as to what parts, characters, or episodes in the story have the greatest and least appeal to *movie-goers themselves*. Particularly useful information can be supplied as to the areas of resistance, objection or confusion.

2. DISTRIBUTION

It can furnish the advertising and publicity departments with detailed information as to the areas of greatest audience interest and chief resistance or objection within a story for use in selecting *the most promising story slants* for advertising purposes. These can be later tested by means of ARI's market analysis service for their effectiveness in attracting movie-goers to the box office.

PROCEDURE

Briefly, this procedure involves the recording of a 30-minute, or approximately 5,000-word, synopsis of the story, and playing this recording before a selected cross-section of movie-goers. The 5,000-word synopsis is prepared by the motion picture company,* but it is recorded by an experienced ARI narrator, thus insuring that the manner of delivery will remain constant from one story test to another. The magnetized tape type of recording is used, since this gives excellent reproduction as well as making possible a continuous 30-minute recording without the interruption which would be caused by changing the ordinary type record.

After the recorded story has been played, the audience members are closely questioned as to their over-all impression of the story, what elements of the story they like most and least, their opinions of the main characters, and how good a movie they think the story would make. They are also given descriptions of all the principal story situations and asked to rate each one as to whether "very interesting," "fairly interesting," or "dull." From their responses, a profile graph is drawn which shows the fluctuations of interest from one situation to another throughout the course of the story.

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*At RKO's request in this particular case ARI prepared and obtained approval of a synopsis based on the final script.

MOVIE-GOERS' REACTION TO THE DETAILED TREATMENT OF "*MEMORY OF LOVE*"

Because this measurement of *MEMORY OF LOVE* is one of the first ARI tests of a long story treatment, the findings are reported on an *absolute scale*. That is, they cannot be definitely related to averages of all pictures, as is done in the case of the other ARI tests. This will be done, however, in future long-story tests when enough of them have been tested to provide stable averages.

THE REACTION OF MOVIE-GOERS IS STRONGLY ON THE FAVORABLE SIDE

Immediately after they had heard the story, the audience was asked to select from among seven statements the one which was nearest their opinion of how good a movie *MEMORY OF LOVE* would make. The statements, ranging from very favorable to extremely unfavorable, are:

7. It would make *one of the best* movie stories ever produced.
6. It would make an *excellent* movie story.
5. It would make a *good* movie story.
4. It would make a *fairly good* movie story.
3. It would make only a *fair* movie story.
2. It would make a *poor* movie story.
1. It would make *one of the poorest* movie stories ever produced.

The percentage of movie-goers choosing each statement is given below:

	STATEMENT	PER CENT
7.	One of the best ever	8
6.	Excellent	45
5.	Good	29
4.	Fairly good	8
3.	Only fair	7
2.	Poor	1
1.	One of the poorest ever	2
		100

The table above shows that the favorable statements about the story are selected by the greatest majority. In fact, *82 per cent* of the audience thought that this treatment of *MEMORY OF LOVE* would make at least a *good* motion picture.

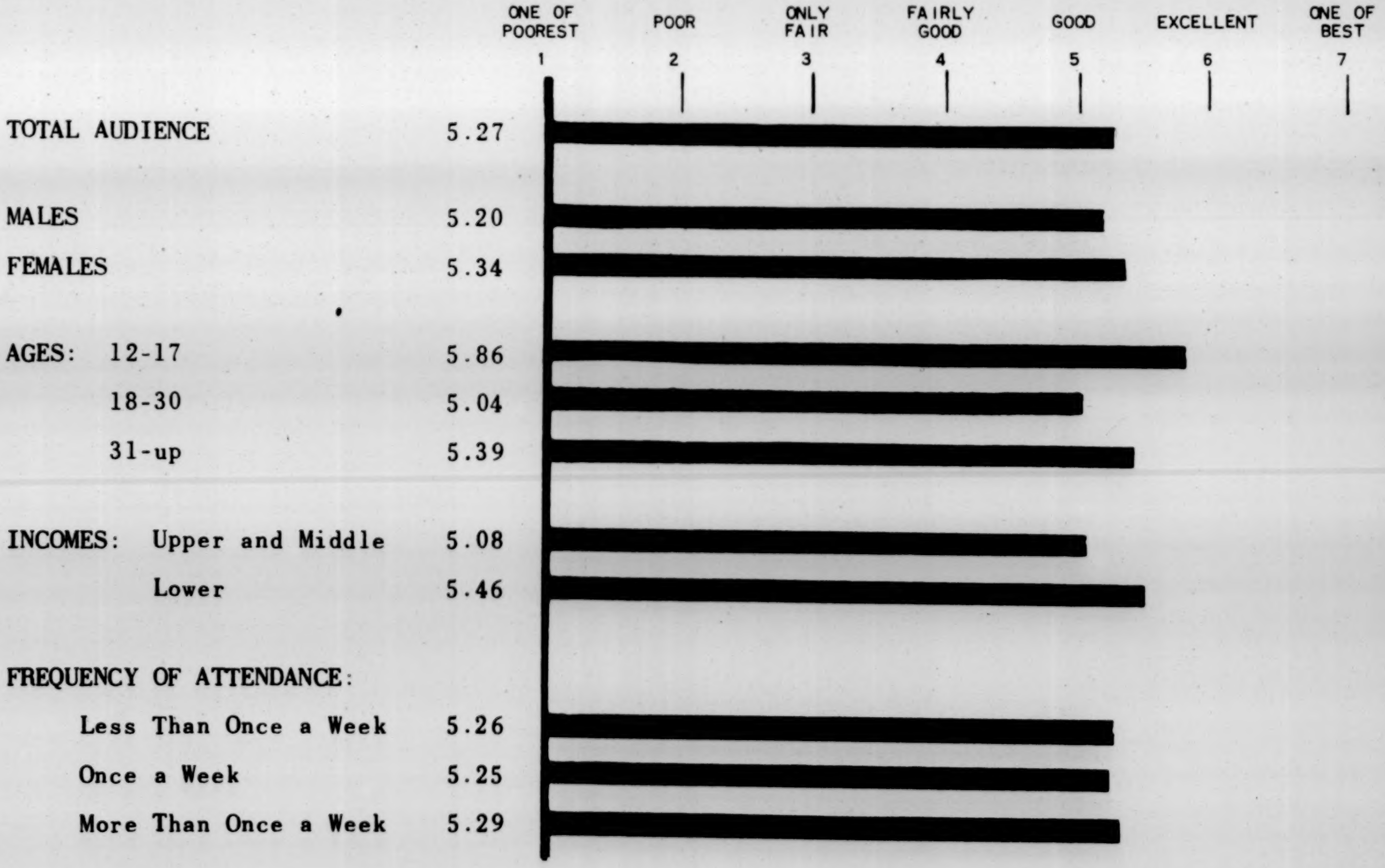
THIS STORY TREATMENT IS STRONG WITH ALL MAJOR AUDIENCE GROUPS

A breakdown of audience reaction shows that the story appeals strongly to *all* segments of the movie-going population. It does, however, appeal considerably more to youngsters 12 to 17 than it does to the older groups;* while those of lower income and females liked it a little more than did the upper income group and males.

---

* In ARI's brief subject matter test, which gives only the general idea of the story, the youngsters reacted *less* favorably than did the older groups. The *detailed treatment* of the idea, however, appeals much more strongly to them than does the idea by itself.

The table following shows how good a movie the various audience groups think *MEMORY OF LOVE* would make. In the case of every group, the average response is better than point number five on the scale, representing the statement: "It would make a *good* movie story."



ANALYSIS OF THE STORY PROFILE

INTEREST IS WELL SUSTAINED THROUGHOUT THE ENTIRE STORY

After they had listened to the story, movie-goers were shown descriptions of 69 different parts of the story and were asked to rate each of these parts as "very interesting," "fairly interesting," or "dull." The 69 parts were selected to represent the important situations from the beginning of the story to the end.

Examination of the chart discloses that the audience rates *all parts* of the story above the "fairly interesting" line. Only about one fourth of the sequences fall anywhere near this point, while for one third of them average audience interest approaches the "very interesting" line.

It is also noteworthy that interest averages higher in the last half of the picture, and that the scenes at the very end bring interest to the highest level of the story.

AREAS OF GREATEST INTEREST

1. **The Ending**

    a. Dan's memory of "Mary" gets stronger. He decides to return to San Francisco.

    b. Enters studio and realizes Cathy and Mary are one.

2. **Descriptions of Musical Performances**

    a. Dan plays sad, introspective music at the Chez Mamie.

    b. Dan plays his concerto for "Mary" and Willey.

    c. Performance of Dan's concerto at Carnegie Hall.

    d. The ending--Cathy, then Cathy and Dan together, play the concerto. (See also under "Ending.")

3. Cathy's Impersonation

   a. Cathy first conceives the idea of impersonating a blind girl.

   b. "Mary" introduces herself to Dan.

   c. Cathy almost gives herself away by lighting Dan's cigarette.

4. The Musical Contest

   a. Cathy conceives the idea.

   b. Chick tells Dan about the contest.

   c. "Mary" recites Rubenstein's telegram of congratulation.

5. Dan's Immense Pleasure in Seeing Again, After His Operation

6. Dan's Blindness

   a. Cathy first realizes Dan is blind.

   b. Chick tells Cathy how Dan was blinded.

   c. Dan tells Cathy about his accident and how it destroyed the "pictures in his head" that made music.

7. Dan First Meets "Catherine Mallory" in the Cocktail Lounge

8. Dan's Reluctance to Return to "Mary"

   a. Chick explains to Cathy that Dan can't go back to a blind girl.

   b. Dan and Cathy discuss "Mary."

DAN'S BITTERNESS IS THE AREA OF CHIEF RESISTANCE

It has been pointed out earlier in this report that there is no sequence in *MEMORY OF LOVE* which does not average above the "fairly interesting" line.

However, those scenes referring to Dan's bitter, cynical outlook on life consistently create a *lower* audience interest than the level of the story as a whole.

Specifically, these scenes of lesser interest are:

a) Dan replies sourly to Chick: "Fall in love on your own time."

b) Chick tells Cathy that Dan quits his job about once a month.

c) Chick tells Cathy that nobody with eyes can tell Dan anything.

d) Chick tells Cathy there's only one thing Dan wants--to be left alone.

e) Dan reacts bitterly to news of the contest--"When your luck's gone, it's gone."

It is, of course, recognized that Dan's bitter outlook though lacking in audience acceptance, is an integral part of the story's dramatic structure.

The story's other low points occur either at the beginning before the dramatic movement gets well under way, or represent pauses in the story's dramatic movement.

ANALYSIS OF AUDIENCE COMMENTS

After rating the various parts of the story according to the interest created, the audience was asked to comment freely, giving their over-all impressions of the story, what they liked and disliked about it, and their opinions of the characters.

AUDIENCE COMMENTS

AREAS OF GREATEST ATTRACTION

Analysis of audience comments reveals the following favorable reactions to the story:

1. The Warmth and Humanity of the Story and Characters

More than one fourth of the audience singled out this characteristic as being what they liked best. A substantial portion of these people specifically mentioned Cathy's sympathetic nature and unselfishness, while a somewhat smaller number mentioned Chick's faithfulness to Dan.

2. The Musical Possibilities

About one person in six were particularly attracted by the possibility of good music in a movie of *MEMORY OF LOVE*. Some of these persons singled out Dan's and Cathy's mutual love of good music as being especially touching and appealing.

Significantly, among the few persons who felt the story by itself was weak, a considerable proportion felt they would enjoy the movie anyway provided the music was exceptionally good.

3. The Ending

About fifteen per cent of the audience was most impressed by the story's climactic ending.

4. The Romance

Another fifteen per cent was most attracted by the story's romantic aspect. In this regard, Dan's eventual faithfulness to "Mary" was particularly appealing.

5. Dan's Tendency to Get Along on His Own

One out of ten audience members selected this characteristic of independence in Dan as being the most attractive aspect of the story.

6. Originality of the Story

Nine per cent of the audience felt this story had an original slant which was very appealing.

Several other aspects of the story appealed most strongly to smaller segments of the audience:

a. Restoration of Dan's sight

b. Willey's understanding nature

c. Cathy's impersonation of the blind girl

d. Cathy's insistence that Dan return to "Mary"

e. The phrase, "Light me a torch, will you, chum?"

AUDIENCE COMMENTS

AREAS OF CHIEF OBJECTION

Analysis of audience comments brought out the following chief objections:

1. The Story and Characters are Unrealistic and Trite

About thirty per cent of the audience felt this way. Comments in this vein were mainly directed at the story as a whole. However, a few people selected specific aspects of it as being unrealistic or trite:

a. The ending seemed to obvious or "Hollywoodish."

b. It seemed highly unlikely a girl of Cathy's position would bother this much with a man like Dan.

c. The unlikelihood that a blind man could be as easily fooled as Dan was by Cathy's impersonation.

d. The probability that Dan would actually resent the deception which Cathy engineered instead of being immediately glad when he found out that Cathy and "Mary" were one person.

2. Dan's Bitterness Toward the World

Only four per cent specifically commented about this, but the consistent drops in the profile chart with each sequence that brings out this factor clearly demonstrates that it is an important objection.

APPENDIX A

In order to provide the reader with a first-hand impression of audience reaction to this treatment of *MEMORY OF LOVE*, a sample of the audience's verbatim answers to the various questions which ARI asked them is given below:

"WOULD YOU PLEASE DESCRIBE IN DETAIL YOUR IMPRESSIONS AND FEELINGS CONCERNING THIS STORY?"

A fine story with acting and good music, would enjoy seeing it. Male 18

I think it is very heart-warming and interesting. Male 17

I think it is a tender love story. Female 15

I found it rather interesting as the story got started. I am sure it will appeal to most because it is a story of human interest. Female 21

An exciting drama of love; a bit old, but approached by a new angle, with good stars and a fine director it would make an excellent movie. Male 17

The human touch was very appealing. Female 25

Human interest. Female 28

It filled me with varied emotions, joy, anger, sadness, happiness and admiration. It kept me interested and anxious. Female 19

I believe this love story is most touching--would appeal to the general public. Male 28

It is a very good story. Everyone likes a good love story and the characters are very warm and human. Male 14

I liked the story very much. I liked the way Dan didn't forget about the blind girl. Male 17

It is a story with romance and I usually don't like them stories but I like this one a lot. Male 15

Quite an unlikely story but might be made into a good movie. The music would have to be really sensational though to make up for the plot. Female 20

Great, something different. Female 34

The patience and planning of Catherine Mallory. Male 47

It is a very interesting and moving story and would make a good movie if cast correctly. I enjoyed it partly because I visualized John Garfield as Dan Evans. Male 23

I believe it would make a rather good movie. It is different from the ordinary movie of today. It is neither a pathetic nor comic movie. Female 19

It's terrific! One of those movies that would touch the core of everyone's heart. Female 26

It was very impressive. Female 42

Very interesting and filled with human understanding. It also tells how some people try to help one another. Male 26

I got the impression it was a very different sort of story, one of the reasons I liked it so much. Female 19

At first seemed like a worn plot but well written and the conflict makes it very entertaining. Male 17

The story is different and appealing. Although it may not be among the "ten best", it would be entertaining. Male 26

A good tear-jerker and everybody once in a while likes a good cry. I imagine the music would be terrific. Female 19

The story held my interest throughout but I do not think it was exceptional. It is the kind of story in which you can readily anticipate what will happen next. Female 22

I think that if I see the picture it would make me want to cry. Male 17

The plot is good and the climax was great. Male 18

The story in spots was very good but in most of it it had a tendency to be too unrealistic. Male 25

It is an entertaining love story--a little unusual. Female 36

I think it would appeal to music lovers as well as to people interested in a delicate love story. The characters are well drawn, especially Dan Evans. Female 21

Wonderful. Female 50

This story makes one look to the brighter side of life although it has the typical happy ending. Male 19

Story is fairly romantic with quite an appeal to women. Female 43

Love will out, even though Dan became famous, he went back to his first love. Female 27

It would make a haunting love story and could be an excellent picture. The music alone should make the picture sell. Female 17

It would make a very good love story because it is different. Female 14

The theme is not new--very melodramatic--a good sob story. Female 27

I'm sure I heard different variations of this story before. Male 29

I thought the story was terribly contrived, dialogue stilted and worn, full of ancient cliches. Male 27

The story itself is a little too sentimental, but if the music were highlighted, it might make a good movie. Female 22

You can tell the ending when the story is only half finished. Male 23

I think it was very fantastic. Male 14

I think it's a trite story which has been done many times over in a different setting. It holds one's attention while being played but leaves one cold. Female 21

The story seemed a little too dramatic in parts--Dan Evans should be portrayed as a little less bitter at the world. Male 32

Very emotional. Evokes sympathy for the unfortunates. Interesting story but, of course, not new. Male 31

"WHAT DID YOU LIKE MOST ABOUT THE CHARACTERS? PLEASE ANSWER IN DETAIL."

Catherine as "Mary". Male 18

Cathy's aunt was very understanding and so was Chick. Male 15

Cathy, the rich, was willing to take a chance on a poor man. Chick was faithful to his friends. Dan had pride of the blind. Female 19

Their realness, humaness. They aren't artificial. Female 20

The honesty and faith of Cathy in her belief that Dan would go back to "Mary". Male 18

I liked the wisecracks at times and I liked the understanding friends and aunt. Male 27

I liked Dan's independence. I liked Cathy's courage and Chick's good heart. Female 17

Cathy because of her sympathy, Dan because of his courage and Chick because of his faithfulness. Female 27

The fact that Cathy had faith in "Mary" and that Dan would return to her. Male 26

I liked where Dan goes back to "Mary", the blind girl. Female 45

Chick, Dan's pal, he worked for Catherine and Dan to make harmony. Male 47

The characters were warm and true. They are like people from true life. Male 14

Chick, the band leader, seemed the most real. I liked Cathy's aunt and her realistic approval of the situation that Cathy was probably falling in love with Dan. Female 22

The characters were realistic--showed warmth and feeling. Female 20

The independence of Dan, and the change that came over him when his eyesight was restored. Female 25

Cathy portrayed something very fine, for as a wealthy society girl she has a rather unusual characteristic-that is unselfishness. Male 28

Dan for his independent attitude and Cathy for her devotion and admiration of talent, Chick as the faithful friend. Female 28

They seem to fit together. A rich, sympathetic girl striving to help a blind man. Male 18

Where he was willing to play so he can better himself and not be at anybody's pity. Female 41

The fact that Catherine hoped for Dan to return to "Mary" even though she could have had him as Cathy. Female 25

"WHAT DID YOU LIKE MOST ABOUT THE STORY ITSELF? PLEASE ANSWER IN DETAIL."

The story has to do with music and the handicap which he has to overcome. Male 18

The way Cathy responded to a beautiful concerto and recognized ability, plus feeling a deep sympathy for the man's inability to see. Female 25

I liked the unusual plot and the music background woven in. Female 19

That it's Dan who goes back to his true love. Music and "Mary". Male 29

It's not the usual love story. There is some suspense as to which girl he'll go back to. Female 25

Cathy's unselfishness on Dan's part. Male 28

I like the part of the story at the end when she said, "Light me a torch" and he remembers. Male 15

I liked its earnesty, true to life episodes, etc., probably the music, if it is as stirring as portrayed in words. Female 26

When she was trying to help him and when he got his sight back. Male 22

The fact that Dan's sight was restored and that he remembered "Mary". Female 33

I imagine I'd probably like the music best but as to the story--can't say, definitely strikes me just as a good story. Female 19

I think I would like the first meeting and the music it would contain. Male 27

How Cathy as the blind girl gets Dan to finish his concerto. Male 18

The story is a little different from what I've seen and heard in the movies. It isn't the same story with different actors. Female 30

Because I never heard or seen nothing like it. Male 18

His love for the blind girl. Female 42

I liked the idea of Dan, the blind pianist, playing in a smoke-filled cafe and his expression, "Light me a torch, will you, chum?". Also when Dan met Cathy again, she gave her right name. Female 22

When the operation was successful. Male 17

I liked the conclusion because Dan really came back to the blind girl not knowing it was Cathy. Female 15

The story is not a great one but there is quite a bit of warmth to it that makes it appealing. Female 18

Its unusual circumstances. Male 32

When he finally realizes that Cathy and "Mary" are the same girl and all ends just the way everyone would like it to end. Female 27

The way Dan won the money through his own success, and the way he still kept "Mary" in his memory. Female 23

The love of music which brought the two together is touching. Female 22

"WHAT DID YOU LIKE LEAST ABOUT THE CHARACTERS? PLEASE ANSWER IN DETAIL."

I liked them all except Dan--he seems to be too much of a martyr. Female 20

Cathy was too good to be true. Chick sounds interesting. Dan was ordinary. Male 25

Dan, while blind, being sore at people with money. Male 29

The characters are a little too angelic. I doubt if someone else in "Mary's" predicament would have been that understanding. Human nature is not like that. Female 18

They didn't seem too real in parts. Female 16

The characters are unreal. Male 47

Each character was lifted out of coffins of past movies. Chick and the aunt were unbearably familiar. Male 27

A blind person develops a sixth sense as it were and could more than likely trip up someone who pretended blindness. Female 20

Not very real. They all live in a dream where they can do as they please. Female 27

They were stereotyped and cliched. Male 29

They were caricatures, not characters. Female 26

Can blind people be fooled so readily? Male 40

Answers expected. Portrayal of characters too typical. Male 31

I don't think it's customary for a millionaire to help a poor blind pianist. Female 18

"WHAT DID YOU LIKE LEAST ABOUT THE STORY ITSELF? PLEASE ANSWER IN DETAIL."

A little too fairy taleish. Male 31

Has been used similarly before, i.e., "MY OBSESSION". Male 17

When he did not love "Mary". Female 46

Dan's falling in love with Cathy and still being in love with "Mary". It's not reasonable. Male 15

The ending is terribly trite. Female 19

It was too obvious. You knew that Dan would regain his sight, and in the beginning, that Dan and Cathy would fall in love and that she would help him. Female 22

The stereotyped manner in which it was written. Male 27

The plot was a little old. Male 17

I thought the story was obvious and in transferring it to the screen they might make the fact that Dan returns to "Mary" too oversentimental. Female 21

The plot is used too often. Male 23

It is a simple story with a theme that has been used hundreds of times before. There is nothing to really dislike in it. Female 18

I didn't like the end too much. It was too theatrical. It would have been more natural for him to resent "Mary" and Cathy being one person. Female 20

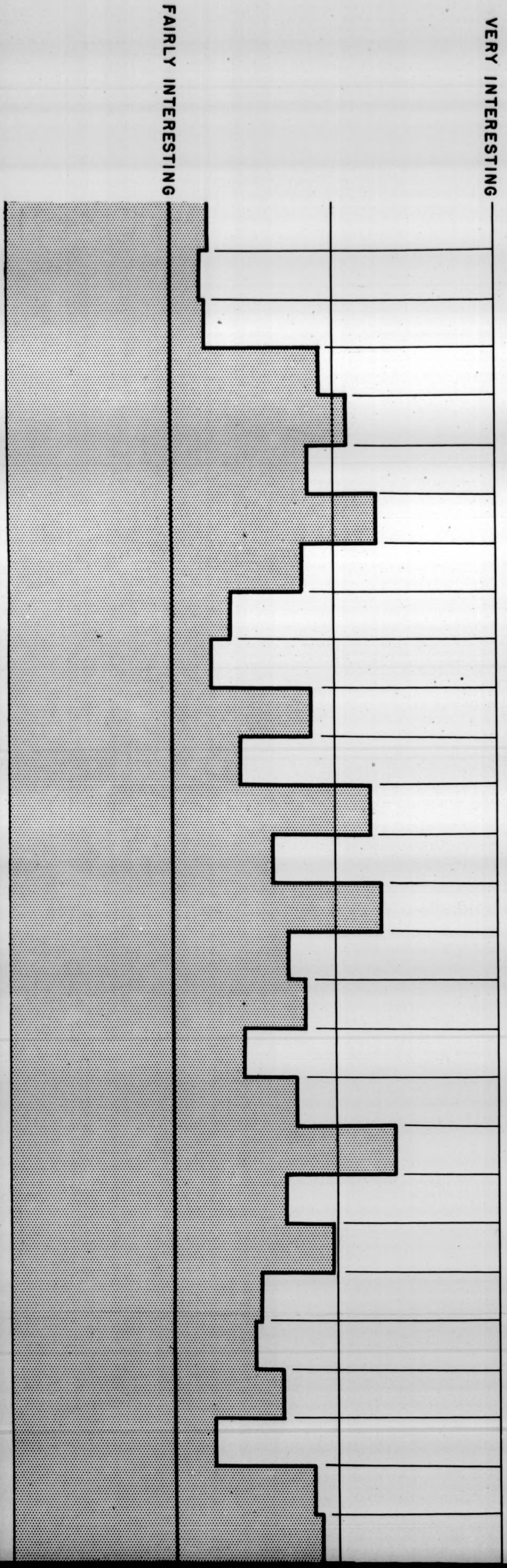
The ending is so usual--nothing out of the ordinary. Male 31

Too much bitterness on Dan's part. Male 32

STORY TEST PROFILE

MEMORY OF LOVE

AUG. 21, 1947



CATHERINE MALLORY, A WEALTHY SAN FRANCISCO HEIRESS, WENT TO THE CHEZ MAMIE WITH THREE FRIENDS ONE NIGHT, AFTER ATTENDING THE OPERA.

CATHERINE AND HER FRIENDS WERE IN EVENING DRESS--SOMETHING TO GAPE AT IN A CHEAP, CROWDED NIGHT CLUB. THE HOSTESS, INSPIRED BY ERMINE AND MINK, GAVE THEM THE BEST TABLE.

CHICK AND HIS SWING SEVEN WERE HAMMERING IT OUT. THEY WERE HOT, SOLID. CONNIE HALL, CATHERINE'S FRIEND, LOVED IT.

BUT SWING MUSIC WAS NOT FOR CATHY. DURING THE BAND INTERMISSION, THE PIANO CONTINUED. SOMETHING ABOUT THE MUSIC MADE HER LOOK UP.

THE PIANIST, A GOOD-LOOKING, BROAD SHOULDERED, DARK YOUNG MAN OF ABOUT THIRTY, PLAYED SAD, INTROSPECTIVE MUSIC--WITH SUGGESTIONS OF GERSHWIN, RAVEL, DEBUSSY, AND BIEDERBECKE.

CATHY CROSSED THE ROOM TO THE PIANO, BUT THE PIANIST PAID NO ATTENTION. SUDDENLY, WITHOUT TURNING, HE SAID, "LIGHT ME A TORCH, WILL YOU, CHUM?"

CATHY, STARTLED, QUICKLY LIGHTED A CIGARETTE AND HELD IT OUT TO HIM. HE DIDN'T SEEM TO NOTICE. AT LAST, CATHY REALIZED HE WAS BLIND.

WHEN GEORGE, CATHY'S ESCORT, SUGGESTED SHE COME BACK, THE PIANIST SAID, "I'M EXHIBIT A AROUND HERE. TELL HER IT'S A BRAILLE PIANO." CATHY LEFT WITHOUT SPEAKING.

CHICK, THE BAND LEADER, CAME UP. "THAT'S WHAT I LIKE ABOUT YOU," HE SAYS, "YOU'RE SUCH A FRIENDLY GUY." "FALL IN LOVE ON YOUR OWN TIME," REPLIED THE PIANIST SOURLY.

LATE THAT NIGHT CATHY TRIED TO PLAY THE MUSIC SHE'D HEARD, ON THE PIANO IN HER LUXURIOUS HOME. WILLEY, HER WISE OLD AUNT, THOUGHT SHE HAD FALLEN IN LOVE.

THE MUSIC HAUNTED CATHY. THE NEXT NIGHT, AFTER A DATE WITH GEORGE, CATHY DROVE ALONE TO THE CHEZ MAMIE, AND CHICK SAW HER COME IN.

CHICK FINISHED HIS CLARINET SOLO AND SAW HER GLANCE AT THE PIANO. "NO, HE SAID, "IT AIN'T HIM. HE QUIT LAST NIGHT. HE QUITS ABOUT ONCE A MONTH."

CHICK TOLD CATHY ABOUT DAN EVANS. DAN COULD WRITE MUSIC, BUT HE HAD LOST HIS SIGHT AFTER FOUR YEARS IN THE ARMY, WHEN A TRUCK CRASHED INTO A DRUGSTORE WINDOW.

"NOW," CHICK SAID, "HE POUNDS THE PIANO--HIS WAY OF SELLING PENCILS. HE'S MISTER BLINDMAN, AND NOBODY WITH EYES CAN TELL HIM ANYTHING."

"I WAS JUST THINKING," CATHY SAID, "YOU COULD INTRODUCE ME AS A BLIND GIRL."

CHICK SAID CYNICALLY, "I DON'T GET YOU. YOU GOT A MILLION DOLLARS AND A PRETTY BOY FRIEND. WHAT ARE YOU SLUMMING AFTER HIM FOR?"

CATHY TOLD CHICK THAT SHE COULDN'T GET THE MUSIC OUT OF HER MIND. "I WANT TO HELP A MAN WHO CAN WRITE LIKE THAT--ANY WAY I CAN."

CHICK TOLD CATHY SHE COULDN'T HELP DAN. "THERE'S ONLY ONE THING HE WANTS, AND THAT'S TO BE LEFT ALONE."

CATHY REFUSED TO BE DISCOURAGED, AND THE NEXT TIME CHICK TOOK DAN WALKING ON THE BEACH, CATHY WAS WAITING TO MEET THEM.

AS CHICK BEGAN TO INTRODUCE HER TO DAN, CATHY TOOK THE PLUNGE. "I'M MARY WILLEY, IN CASE YOU'VE FORGOTTEN. YOU MAY BE HOLDING OUT YOUR HAND, MR. EVANS, BUT--I'M BLIND."

SITTING ON THE SAND WITH DAN, CATHY (AS "MARY") ASKED DAN FOR PIANO LESSONS "BECAUSE THAT'S ABOUT ALL I HAVE TO LIVE FOR."

CHICK FELL INTO CATHY'S SCHEME. HE TOLD DAN "SHE'S BUSTED. SHE COULDN'T PAY FOR ANYTHING." DAN REPLIED, SMILING, "HE'S A VERY MERCENARY CHARACTER. I'LL GIVE YOU LESSONS."

CHICK TOLD CATHY THAT HE WAS NEITHER FOR HER NO AGAINST HER, BUT WARNED, "NOBODY LOVES A MILLIONAIRE EXCEPT POLITICIANS AND POWERS MODELS--AND ME. GET SOME JOINT WITH A HOT PLATE."

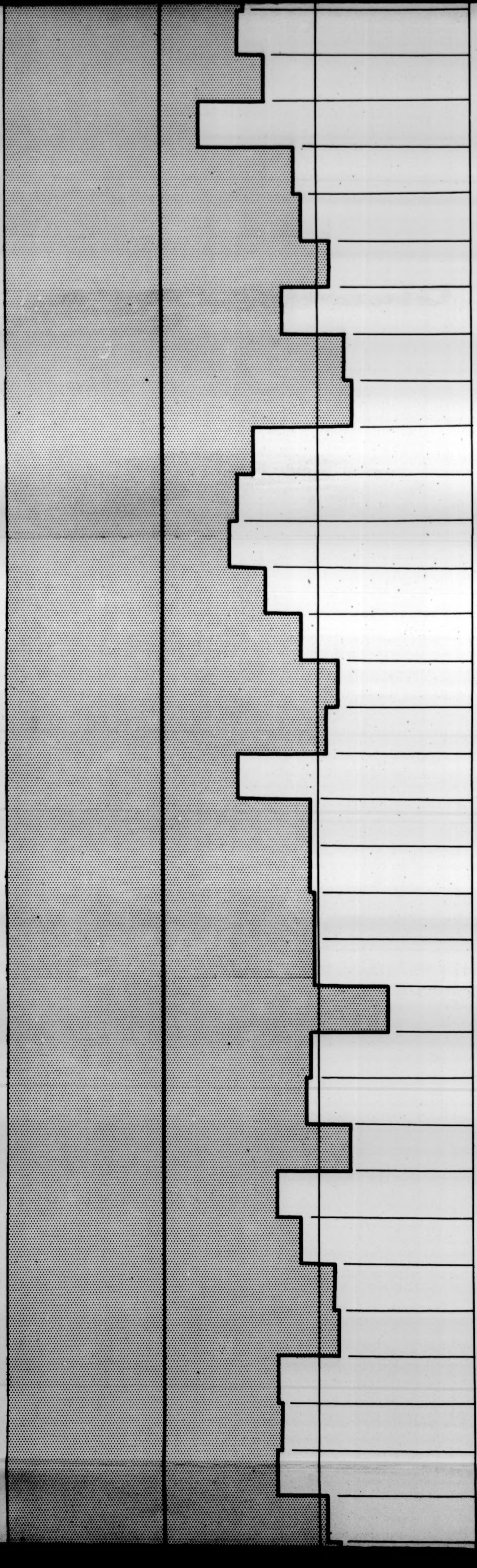
SO, CATHY FOUND A SMALL ARTIST'S STUDIO--WITH ILL-ASSORTED FURNITURE, A HOT PLATE, BUT COMFORTABLE. A HUGE PIANO FROM HER HOME WAS THE ONLY LUXURY.

DAN ARRIVED TO GIVE "MARY" HER FIRST PIANO LESSON, AND MET MISS WILLEY, CATHY'S AUNT, NOW SUPPOSED TO BE A PAINTER AND COMPANION OF "MARY".

AFTER THE LESSON, AND A CONCERT THAT EVENING, DAN INVITED CATHY AND WILLEY TO HIS ROOMS FOR A DRINK. WILLEY OFFERED TO MAKE COFFEE.

"YOU CAN SHOW CATHY AROUND," SAID WILLEY TO DAN. "CATHY?" SAID DAN, PUZZLED. "ME..." CATHY SAID QUICKLY, "MARY CATHERINE. WILLEY HATES THE NAME OF MARY. THAT'S HER NAME."

"SOUNDS LIKE THE KEYS ARE YELLOW," DAN SAID. "THEY ARE..." CATHY BEGAN, THOUGHTLESSLY---THEN CAUGHT HERSELF AND ADDED..."KIND OF OLD AND LOOSE."



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DAN BRUSQUELY TOLD "MARY" ABOUT HIS UNFINISHED CONCERTO AND THE ACCIDENT WHICH BLINDED HIM--AND STOPPED THE "PICTURES IN HIS HEAD" THAT MADE MUSIC.

WILLEY SPOTTED THE MUSIC MANUSCRIPT ON DAN'S PIANO. "DO YOU MIND IF I TRY TO PLAY IT?" SAID WILLEY. RELUCTANTLY, DAN SAID HE'D PLAY IT.

CATHY WAS SAVED FROM GIVING HERSELF AWAY WHEN WILLEY TOOK THE LIGHTER FROM HER JUST AS SHE WAS ABOUT TO LIGHT DAN'S CIGARETTE.

DAN PLAYED FOR THEM AND CAUGHT FIRE AS HE PLAYED, COMPLETELY ABSORBED. CATHY AND WILLEY SAT FASCINATED.

AS CATHY AND WILLEY DROVE BACK THAT NIGHT, CATHY ENTHUSED "NOW HE HAS TO FINISH IT--TO FIND HIMSELF." BUT WILLEY WARNED CATHY, "JUST DON'T GET LOST YOURSELF."

CATHY GLANCED AT WILLEY. "I DON'T KNOW WHAT YOU MEAN." WILLEY SAID, "IT ISN'T HIS TALENT ALONE, IS IT? I'LL LET YOU IN ON A SECRET. IT ISN'T."

LATER THAT NIGHT, CHICK RETURNED AND CAUGHT DAN'S CONFIDENT ELATION ABOUT A NEW PART FOR HIS CONCERTO FOR SWEENEY. "IT'S BEAUTIFUL, BABY. VERY, VERY PURE," SAID CHICK.

"HOW DID IT GO TONIGHT?" CHICK ASKED DAN. "THAT LITTLE GIRL--WHAT'S HER NAME--MARY--SHE'S A NICE KID. IT'S TOO BAD SHE'S...BLIND."

IN A COCKTAIL LOUNGE, CATHY ASKED CHICK IF ANYTHING COULD BE DONE FOR DAN'S EYES. "SURE," SAID CHICK. "A TRICK OPERATION--AND MONEY. BUT HE'S AN INDEPENDENT GUY."

SUDDENLY CATHY HAD AN IDEA. "HE COULD WIN A PRIZE IN A MUSICAL COMPETITION." CHICK REGISTERED SCORN, THEN AMAZEMENT AS CATHY SAID HAPPILY, "CATHERINE MALLORY IS RICH. SHE GIVES AN AWARD."

DAN WAS IN CATHY'S STUDIO WHEN CHICK BURST IN WITH THE NEWS. "A DAME BY THE NAME OF MALLORY IS GIVING 10,000 DOLLARS FOR THE BEST PIECE OF MUSIC."

DAN REACTED BITTERLY. "SURE I'LL WHIP UP A BOOGIE-WOOGIE OF OLD BLACK JOE... WHEN YOUR LUCK'S GONE IT'S GONE.

CATHY GENTLY PLEADED WITH DAN. "YOUR MUSIC MADE ME SEE FOR THE FIRST TIME IN MY LIFE, AND I THOUGHT IF YOU WROTE MORE, I'D SEE MORE."

DAN WENT TO WORK. HE PUT EVERYTHING HE HAD INTO THE MUSIC. ON THE DAYS HE RELAXED, "MARY" WAS WITH HIM, ENCOURAGING HIM, LAUGHING WITH HIM.

WHEN DAN'S CONCERTO WAS FINISHED AND MAILED, HE TOLD "MARY", "NOW I CAN TELL YOU WHY I WROTE IT--I WROTE IT FOR YOU."

THE CONTEST WAS NOT FIXED. CATHY WANTED DAN'S MUSIC TO WIN OR LOSE ON ITS MERITS. THE WEEKS UNTIL THE ANNOUNCEMENT WERE ANXIOUS WEEKS FOR HER AND DAN.

ON CHRISTMAS EVE, CATHY BROKE THE NEWS TO DAN. A TELEGRAM FROM ARTUR RUBENSTEIN. CATHY RECITED..."YOUR CONCERTO AWARDED THE MALLORY PRIZE. PROUD TO GIVE FIRST PERFROMANCE AT CARNEGIE HALL."

CATHY SAID VERY QUIETLY. "NOW YOU CAN GO TO YOUR DOCTOR IN NEW YORK. YOU'LL SEE AGAIN."

DAN WENT TO NEW YORK WITH CHICK FOR THE OPERATION. CATHY LIVED FROM LETTER TO LETTER UNTIL A PHONE CALL FROM CHICK. "HE CAN SEE!"

FOR WEEKS, THE THRILL AND FASCINATION OF SEEING AGAIN FILLED DAN TO THE BRIM. WALKS THROUGH CENTRAL PARK, THE THEATER--EVERY TINY OBJECT A MIRACLE OF VISION.

CATHY'S LETTERS TO DAN KEPT COMING--WHEN WAS HE COMING BACK? BUT DAN STALLED, WANTED TO FORGET THE WORLD OF BLINDNESS. "I'M A HEEL. I KNOW IT."

IN SAN FRANCISCO, CATHY WORRIED. WILLEY HIT THE TRUTH. PERHAPS DAN HADN'T TALKED WITH HER BECAUSE HE WAS NOT BLIND. GO TO NEW YORK.

CATHY MET CHICK IN NEW YORK. CHICK TRIED TO EXPLAIN. "YOU SEE THE GUY WAS BLIND. YOU CAN'T EXPECT HIM TO...." CATHY SAID, "GO BACK TO A BLIND GIRL."

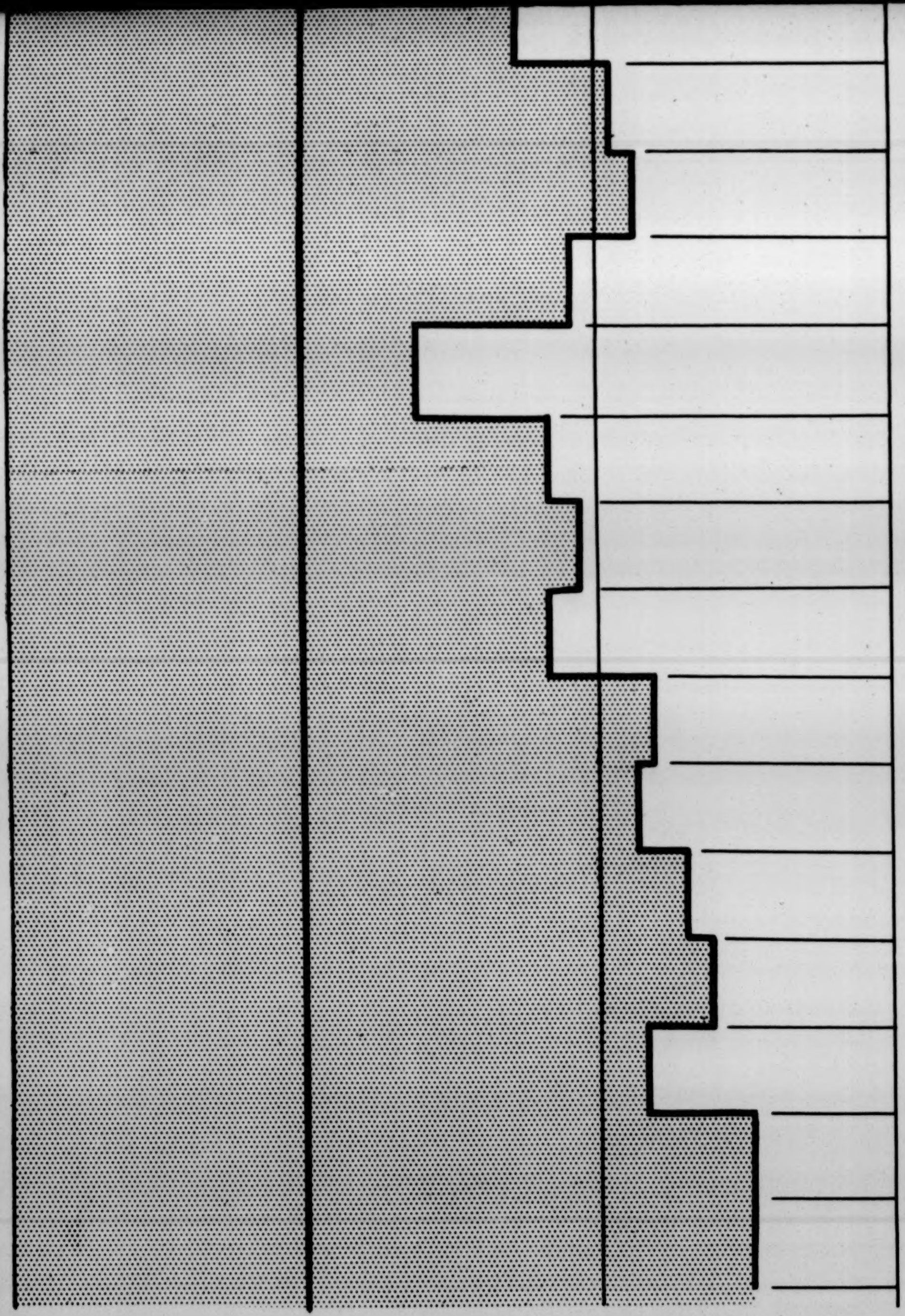
THEN DAN APPEARED IN THE COCKTAIL LOUNGE. HE JOINED CHICK AND CATHY. "I'M CATHERINE MALLORY," SAID CATHY. DAN LOOKED CURIOUSLY, AS THOUGH STIRRED BY A MEMORY.

DAN SAW IN CATHERINE MALLORY A LOVELY, POISED YOUNG WOMAN--SOPHISTICATED, URBANE--AND MADE A DATE FOR DINNER.

CHICK TOLD CATHY THAT DAN WAS A NEW MAN, WROTE MUSIC AT ALL HOURS. "HE'S THE GENIUS OF THE MONTH. EVEN OSCAR LEVANT SMILED AT HIM."

CATHY TOLD CHICK SHE WOULD REVEAL HER IDENTITY TO DAN IMMEDIATELY, BUT ALONE WITH DAN, SHE COULDN'T TELL HIM.

DAN TALKED TO CATHERINE MALLORY ABOUT HIS BLINDNESS--EVEN ABOUT "MARY". "SHE WASN'T THE WOMAN IN YOUR LIFE?" DAN REPLIED THOUGHTFULLY, "SHE'S PART OF IT, IN IT."



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"ARE YOU GOING BACK TO HER?" CATHY ASKED DAN. "WE WERE TWO BLIND PEOPLE IN A CITY FULL OF EYES. I MIGHT TELL HER HAND--OR HER VOICE--IT WAS LIKE YOURS."

CATHY SAID LIGHTLY, "THAT'S HOW IT IS. I REMIND YOU OF SOMEBODY." DAN REPLIED INTENSELY. "NO...NOT OF ANYBODY IN THE WORLD."

DAN HAD FALLEN IN LOVE WITH CATHERINE MALLORY--HAD WRITTEN A SONG ABOUT MOON AND JUNE AT 3:00 IN THE MORNING.

WHEN CATHY TOLD CHICK SHE COULDN'T TELL DAN THE TRUTH--WOULDN'T TELL HIM UNLESS HE WENT BACK TO MARY--CHICK PROTESTED, "WHY SHOULD YOU CARE? YOU'RE MALLORY. YOU'RE "MARY". HOW CAN YOU LOSE?"

TO CHICK, CATHY SAID, "MARY'S" THE GIRL HE SAID HE'D NEVER FORGET. I WANT HIM TO BE GREAT AND HAPPY, AND YET I WANT HIM TO STAY THE MAN HE USED TO BE."

SO "MARY" CONTINUED TO EXIST. CATHY AND DAN FELL IN LOVE AND MARY FADED FOR BOTH OF THEM, BUT CATHY STILL HOPED THAT SOMETIME HE WOULD RETURN TO MARY.

THE MEMORY OF MARY BEGAN TO COME BACK TO DAN--ESPEICALLY WHEN HE PLAYED HIS CONCERTO, AND CATHY WOULD SIT BESIDE HIM JUST AS "MARY" HAD.

SPRING CAME--AND WITH IT THE PERFORMANCE OF DAN'S CONCERT AT CARNEGIE HALL. IT WAS A SUPERB PERFORMANCE... DAN'S FUTURE WAS ASSURED.

AS DAN LISTENED TO THE CONCERT, HE WAS CARRIED BACK TO SAN FRANCISCO, THE SEA AT SALERNO, THE CHEZ MAMIE, THE BEACH WITH MARY'S HAND IN HIS. HE TRIED TO IMAGINE HER FACE....

BACKSTAGE, DAN SENT A MESSAGE TO CATHY THROUGH CHICK--"TELL HER I'VE GONE TO SAN FRANCISCO. TELL HER I'VE GONE BACK TO THE BLIND GIRL."

CHICK TOOK DAN'S MESSAGE TO CATHY. HER EYES FILLED WITH TEARS--TEARS OF JOY. "ANYTHING I CAN GET YOU?" SAID CHICK. "AN AIRPLANE TICKET," CATHY SAID.

DAN CAME SLOWLY UP THE STAIRS AND ENTERED THE STUDIO. CATHY WAS PLAYING THE CONCERTO. "MARY," HE SAID. SHE TRUMED. DAN STOOD THERE INCREDULOUS. CATHY BEGAN TO PLAY. "LIGHT ME A TORCH, WILL YOU, CHUM?"

FROM THE BLUR CAME THE WONDERFUL REALIZATION THAT MARY AND CATHY WERE ONE. HE LIT A CIGARETTE AND PLACED IT TO HER LIPS. IN THRILLING UNISON, THEY PLAYED THE CONCERTO.